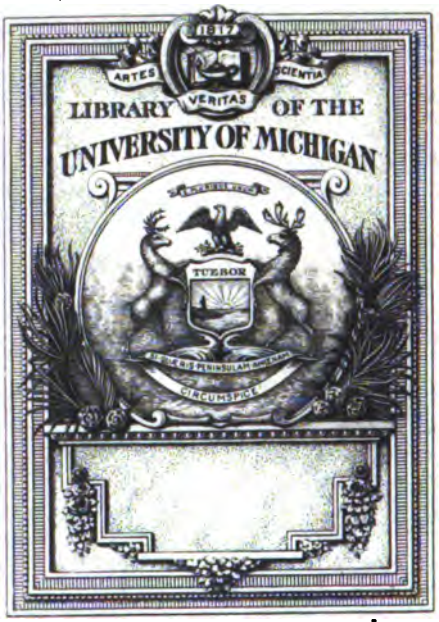


Helen M. Deane.
105 E. Huron St.
Ypsilanti.
Bell 283 J.
or
His S. Division
Ann Arbor.
Bell 1098 J.

3 excursions & measures long.

The

CHORAL INSTRUCTION COURSE

For High Schools, Normal Schools, and Singing Societies

By

FREDERIC H. PEASE

Of the Michigan State Normal College, Ypsilanti, Michigan

and

WILLIAM M. LAWRENCE

Of the W. H. Ray School, Chicago, Illinois

RAND, McNALLY & COMPANY

CHICAGO NEW YORK

The Rand-McNally Press
Chicago

PREFACE

OUR leading educators now agree that it is not enough to use music for its enlivening and recreative influence alone. They are convinced that its educational value is so great that it should be taught as a science in all high schools and academies, proficiency therein counting on the credits required for graduation. To this end "The Choral Instruction Course" has been prepared, offering practical lessons in the elements of music and music reading.

It will be seen that the book is in two parts — Part I., Practical, and Part II., Theoretical — the practice work being continued throughout. To insure constant review in connection with advance work the several subjects alternate with each other and are introduced many times. The consecutive lessons are thus adapted to the daily order of class work. Where the pupils have had a good training in lower grades the course will take them well into the study of elementary harmony and chord-building.

The exercises have been carefully prepared with a view to making them of real interest and value to pupils. In the rules and examples simplicity and clearness of statement have been sought. It is believed that the avoidance of unnecessary technicalities will go far toward making this study attractive to students. Yet no effort has been made to explain every point fully, as it was deemed best to leave much for the teacher to elucidate and for the student to investigate.

It is also believed that the provision for frequent written lessons is a valuable feature that will be appreciated by all teachers who seek definite results, and that the Review Questions will be found stimulating and helpful. It may not be amiss, moreover, to express the hope that some day every high school will have a musical library, even though it be only a small one. In it should be found such books as are in the list suggested for Collateral Reading.

F. H. P.

Ypsilanti, Michigan, June 15, 1904. W. M. L.

THE CHORAL INSTRUCTION COURSE

PART I

As Part I is designed primarily for practice, very little theory will suffice. The intention is to familiarize the learner with music in its essentials before teaching him theory, and to avoid definitions as far as possible. The student should learn by doing; he should sing before theorizing.

CHAPTER I

VOICE TRAINING

The Voice. Before any attempts in reading music are made, the voice must be trained and classified. In training the voice the vital points are breath control, tone production, freedom of the throat, articulation, and quality of tone. Voice culture can be carried on without a knowledge of reading music, simply using sustained tones, words formed upon the several vowels, scale intervals, and the scale in different keys. Instruction as to the care of the voice, and adapted to individual needs, should be given orally by the teacher. The training and development of the voice can only be partially accomplished at first, and the teacher should fully realize the importance of returning often throughout the course to this important subject.

Ear Training. The object of ear training is to enable the student to recognize tones on hearing them and to appreciate the mental effect of the tones sounded separately or together. The *first* and *fifth* tones of the scale should be taught by pattern, until the student can distinguish them by ear; they should then be sounded together by voices or by an instrument. This should be done in several keys, and various devices should be used.

The scale as a whole need not be sung until the three principal triads have been practiced.

Exercises Preparatory to the Staff. These exercises must be sung individually as well as in concert. Each student should first be able to hear the tone whose sign he is to see. In practicing, use words of one syllable, as *la* or *no*, and occasionally the syllables, *do*, *re*, *mi*, *fa*, *sol*, *la*, *ti*. These syllables should be used rather as *labels* to the tones, the correct intonation being secured by ear training upon the different intervals. If convenient, the student should play all exercises upon the pianoforte, *without singing them.*

Exercises

Sing the following exercise, first in the key of D and then in the keys of G and E. Figures having dashes after them represent tones as long again as the others. Take breath at dashes only.

1. | 1 — 5 — 1 5 1 — 1 1 5 — 5 5 1 — 5 5 5 — 1 1 1 — 1 5 5 1 1 5 1 — 1 1 1 — 5 5 5 — 5 1 1 5 5 5 1 — ‖

Teach the *third* tone of the scale by pattern, and compare it with the *first* and *fifth* tones. Play or sing these three tones until the students can recognize them by ear. *All exercises must be sung without an instrument, except as accompanying chords are played.*

Keys E, F, and C.

2. | 1 5 3 — 3 1 5 — 3 5 3 1 3 5 1 — 1 3 1 — 5 1 3 — 5 3 5 — 3 1 3 — 3 1 5 — 5 3 5 — 1 3 5 3 5 3 1 — ‖

Key of E.

3. | 1 1 3 3 5 5 3 — 5 3 5 3 5 5 1 — ‖

Key of C.

4. | 1 5 3 1 3 1 3 — 3 5 5 1 3 5 1 — ‖

Key of F.

5. | 5 1 3 — 3 1 5 — 5 1 3 5 1 5 3 — ‖

Key of D.

6. | 3 5 5 5 1 1 1 1 3 5 5 5 3 5 1 — ‖

Key of G.

7. | 1 5 3 1 5 5 3 — 3 1 1 1 5 3 3 — 5 1 3 3 5 1 3 — 5 1 3 3 5 3 1 — ‖

Teach *tone 8* of the scale as being an octave above 1. Students should name all of these tones on hearing them.

Keys of C and D. *Insist on individual practice.*

8. | 1 3 5 8 5 3 1 — 1 3 5 8 8 5 8 — 8 5 3 — 3 8 5 — 8 3 5 3 8 3 1 — 8 1 5 — 1 8 5 — 8 5 1 3 8 5 1 — 1 3 5 5 3 5 8 — 8 5 8 8 5 5 1 — ‖

Teach the fifth tone of the scale also as *below* 1. This tone is indicated by 5_1 and called *five below.*

Keys of F, A, and E-flat.

9. | 1 1 5_1 — 5_1 5_1 1 — 1 3 5 3 5 5 5_1 1 — 1 3 5 — 1 5 3 — 3 5 3 1 5_1 5_1 1 — 1 3 1 5 1 3 5 — 5 1 5 3 5 5 5_1 1 — ‖

Key of D.

10. | 1 5_1 1 1 1 5_1 1 — 1 3 3 5 5 5 5 — 5 5_1 3 1 5 5_1 3 — 3 5 8 5 3 5 8 — 5 8 5 3 1 5_1 1 — ‖

Key of F. Observe mark for breathing (✓).

11. | 1 5_1 1 3 3 5 3 1 ✓ 1 5_1 3 1 5 3 1 — ‖

Key of A.

12. | 1 3 3 1 5_1 5_1 5_1 1 ✓ 5_1 3 1 3 5 3 1 — ‖

Key of G.

13. | 3 3 1 1 5, 5, 1 — 5 5 3 3 5 5 3 — 5, 3 1 5, 5 3 1 5 ✓ 5, 3 1 3 5 5, 1 — ‖

Key of F.

14. | 5 5 3 1 5, 5, 1 3 ✓ 5 5 3 1 3 1 5 — 5 5, 3 1 3 1 5 — 3 5 3 5, 1 3 1 — ‖

COLLATERAL READING: Bridge and Sawyer, *A Course in Harmony*, Appendix, Page 189.

Intervals. An *interval* is the name applied to the difference in pitch between two tones. The words *half step* and *step* are terms of measurement, a half step being the smallest interval used in music, and a step being equal to two half steps. This subject will be treated later; it is sufficient at first to present and explain the *major* and *minor thirds* and the *perfect fifth*, the three intervals used in the formation of the triad or three-toned chord, and to lay special emphasis upon their mental effects.

The Tonic Triad. The first tone of the scale is called the *tonic*, and is the root of the tonic triad. The tonic triad consists of the tones 1, 3, and 5 of the scale (*do*, *mi*, *sol*), and comprises a major third, equal to two steps (1 to 3), and a minor third, equal to a half step and a step (3 to 5); or it may be said to comprise a major third (1 to 3) and a perfect fifth, equal to two steps, a half step, and a step (1 to 5). *Learn to appreciate the difference between these intervals by hearing them.*

Students should write exercises similar to the foregoing, using figures.

Exercises in Harmonic Tuning

The class may be divided into three divisions. Have these three divisions sing the tones 1, 3, and 5 separately and together as a chord, thus practicing and developing the tonic triad. Sing the triad in different keys, and illustrate the strong and restful mental effect of this chord. Teach students to listen to the other parts and to tune their voices to perfect harmony.

As an aid to correct intonation, sing without help from the piano except as it is struck after the chord has been sung. Independence in reading music will never be attained if the piano is constantly used; except in playing the proper accompanying chords, it should be resorted to only when absolutely necessary.

CHAPTER II

PITCH AND TIME

Pitch. There are two principal elements in music, *viz.*: Pitch and Time.

Pitch refers to the number of vibrations accompanying the production of a tone. The greater the number of these vibrations, the higher is the pitch; the fewer their number, the lower the pitch.

1. A *tone* is a sound having definite pitch. In addition to pitch, it has three attributes, *viz.:* length, force, and quality.

2. A *noise* is also a sound, but one which has no discernible definite pitch.

Time. The element of time has two divisions, *viz.:* Tone Lengths and Kinds of Measures.

The distinction between the terms *pulse* and *beat* should be thoroughly understood.

1. A *pulse* is the mental throb which is felt in listening to music.
2. A *beat* is the motion of the hand or baton which marks the pulse.
3. *Beating time* is marking the pulses by motions of the hand or baton.

Tone Lengths.

1. The *one-pulse* tone is the unit of tone length. From the unit of tone length the length of all other tones is reckoned.

The one-pulse tone has no absolute or fixed length, but is taken faster or slower according to the directions of the composer or the will of the performer.

NOTE:—By the use of Maelzel's Metronome, a mechanical device with an inverted pendulum, the time may be exactly indicated.

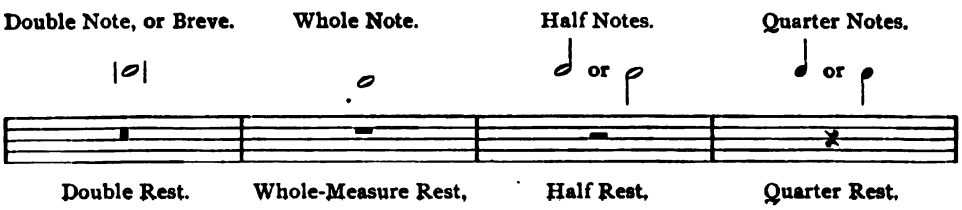
2. A tone twice as long as a one-pulse tone is called a *two-pulse* tone.
3. A tone three times as long as a one-pulse tone is called a *three-pulse* tone, etc.
4. A tone half as long as a one-pulse tone is called a *half-pulse* tone.
5. Teach these tone lengths by pattern.

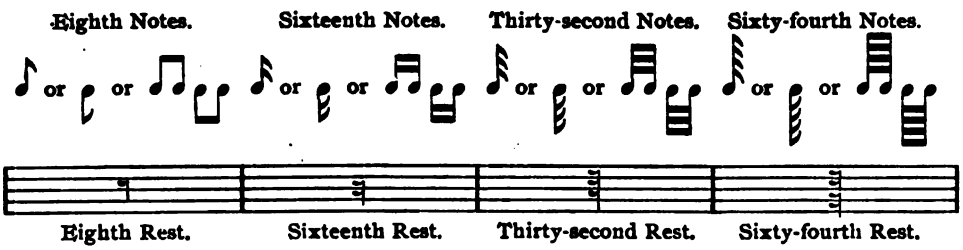
COLLATERAL READING: Marx's *Musical Instruction*, pages 32 and 33,—Appendix. Grove's Dictionary, Vol. II, page 318. Root's *Normal Musical Handbook*, page 23.

Tone Representations. Tones and tone lengths are represented by means of *notes* and *dots*.

1. *Notes.* By their form notes represent tone lengths, and by their position on the staff they indicate the pitch of the tones to be sung. Tones are *heard*, notes are *seen*.
2. *Rests* indicate periods of silence.

DIFFERENT KINDS OF NOTES AND RESTS





3. *Dots.* Any note or rest may be dotted, the dot adding one-half to its value. Two dots increase the value of the note or rest by one-half and one-quarter of its original value.

Thus a dotted whole note, 𝅝. equals a 𝅗𝅥 𝅘𝅥

A dotted half note, 𝅗𝅥. equals a 𝅗𝅥 𝅘𝅥

A dotted quarter note, ♩. equals a ♩ 𝅘𝅥𝅯

A double dotted half note, 𝅗𝅥.. equals a 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯

Students should write dotted notes and their equivalents.

Exercises in Tone Lengths

Practice two kinds of tone lengths by pattern, using the speaking voice, so that they may be recognized by ear.

In Exercises 15 and 16 a quarter note (♩) represents a one-pulse tone, and a half note (𝅗𝅥) a two-pulse tone. In reading time exercises, use some word of one syllable, as *no*, *dee*, *kee*, etc.

15.

no, no, no, etc.

The stems of notes may extend upward or downward.

16.

nee, nee, nee. nee, etc.

In the next two exercises a half note represents a one-pulse tone; a whole note (𝅝) a two-pulse tone.

17.

nay, nay, etc.

18.

In the next exercise an eighth note represents a one-pulse tone; a quarter note a two-pulse tone.

19.

CHAPTER III

TIME (*Continued*)

Definitions. The following definitions are important in a study of measures:

1. A *measure* is a grouping of pulses.

2. *Accent* is an emphasis upon certain pulses. As distinguished by the ear, from one strong accent to the next is a measure.

3. A *bar* is a vertical line drawn across the staff, and is used to separate measures. As distinguished by the eye, from one bar to the next is a measure. A double bar shows the end.

The Measure Signature. Two figures placed one above the other at the beginning of a piece indicate the contents of each measure as expressed in notes and rests. The upper figure shows the kind of measure, and the lower figure shows the kind of note chosen to represent a one-pulse tone. When 2 is the lower figure, a half note represents a one-pulse tone; when 4 is the lower figure, a quarter note represents a one-pulse tone, and when 8 is the lower figure, an eighth note represents a one-pulse tone.

Two-pulse Measure. A *two-pulse* measure is a group of two pulses, accented thus: *strong, weak.* The figures representing two-pulse measures are $\frac{2}{2}$ $\frac{2}{4}$ and $\frac{2}{8}$.

Exercises

20. A half note represents a one-pulse tone.

To be read by any word of one syllable.

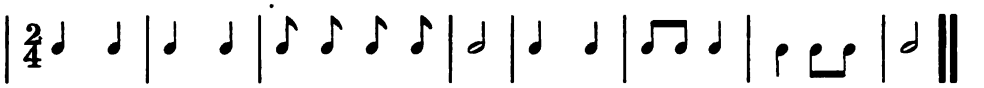
21. A quarter note represents a one-pulse tone.

Teach half-pulse tones by pattern. Compare them with one and two-pulse tones. *Appeal to the ear.*

22. A half note represents a one-pulse tone; a quarter note a half-pulse tone; a whole note a two-pulse tone.

nah, nah, nah, nah, etc.

23. In this exercise an eighth note represents a half-pulse tone.



Notes on the Staff. The student should now be able to write the first fourteen exercises in notes on the staff, without key signatures, using the measure signatures, ($\frac{2}{4}$), ($\frac{3}{4}$), or ($\frac{4}{4}$). A whole note is made with two free strokes, thus: (𝅝); and a half note with three free strokes, thus: (𝅗𝅥). After the head of the note is made, add the stems and hooks with separate strokes. When but one part is on the staff, all notes above the third line have stems extending downward; below the third line the stems extend upward. The hooks are always placed on the right side of the stem. No knowledge of letter names is necessary at present; the object is to learn to read music in different keys, placing the notes representing 1, 3, 5, 8, 5, in several different positions on the staff.

Three-pulse Measure. The *three-pulse* measure is a group of three pulses, accented thus: *strong, weak, weak.* The figures indicating the three-pulse measure are $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$.

A tone three times as long as the unit of tone length—*i. e.*, the one-pulse tone — is a three-pulse tone.

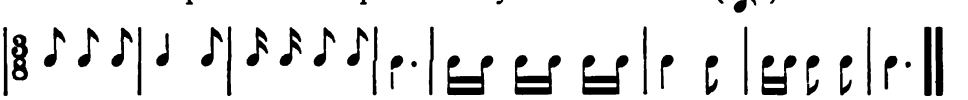
Primary and Secondary Forms. A piece may begin on the strong pulse of the measure or on the weak one, or on any subdivision of a pulse. Beginning on the strong pulse, it is in *primary form;* beginning on the weak pulse, or on any subdivision of a pulse, it is in *secondary form.* If in secondary form, the last measure must complete the first.

24. Practice the three-pulse measure, and compare it with the two-pulse measure.

Primary form.

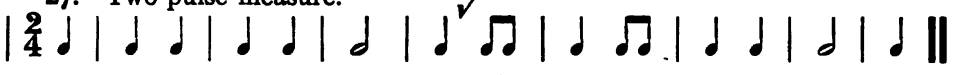
25.

26. A half-pulse tone is represented by a sixteenth note (𝅘𝅥𝅯).



Secondary form.

27. Two-pulse measure.



28.

Write exercises in three-pulse measure in different positions on the staff.

Four-pulse Measure. A *four-pulse* measure is a group of four pulses, accented thus: *strong, weak, light, weak.* The figures used to designate four-pulse measure are $\frac{4}{2}$ $\frac{4}{4}$ and $\frac{4}{8}$

Practice in Tone Lengths. The different tone lengths to be practiced, regardless of the kind of measure, are one, two, three, and four-pulse tones, and pulse-and-a-half and half-pulse tones. Represent them on the blackboard.

Practice in Tone Pitches. Students should use numerals for names, and name various tones when they are sounded upon the piano or by the voice.

Exercises

Write exercises, using tones of the tonic triad, in four-pulse measure. Introduce rests also.

Placing the Clefs; Position of Rests. The clefs may be set down, that their appearance may become familiar, but as one best learns the meaning of signs by using them, they need not yet be explained.

When but one part is on the staff, the whole rest hangs below the fourth line, the half rest is on the third line, and the other rests as seen on pages 6 and 7.

COLLATERAL READING: Root's *Normal Musical Handbook*, page 19.

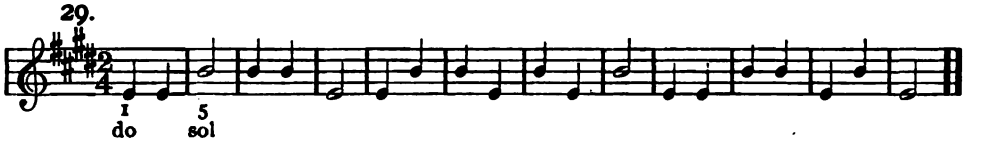
Staff Practice. The following exercises founded upon the tonic triad are for staff practice. Before they are introduced, the students should, as far as possible, be accommodated at the blackboard, those remaining at their seats using paper. The teacher should give the pitch of the key-tone and then sing the exercise through, asking the pupils individually to determine the kind of measure. He then should sing four or eight measures with the syllable *no* or *loo*, and have the class write what they hear. And finally the class should sing the following exercises, with marked accent, without the aid of any instrument, vocalizing generally upon some word of one syllable, though occasionally upon the Italian syllables or the numerals.

There is no aim toward teaching absolute pitch, except incidentally, and for this reason letter names are not introduced in this connection.

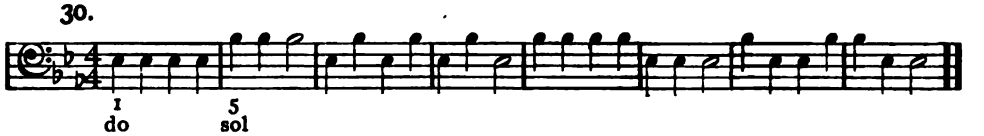
Relative pitch, as indicated by the position of the notes on the staff and by the numerals previously learned, is all that is needed at present.

The students should sing by intervals rather than by syllables. The teacher should name the degree of the staff representing 1 or *do*, rules for ascertaining which need not be given until later.

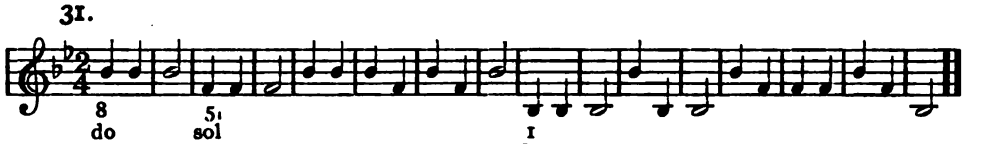
29.



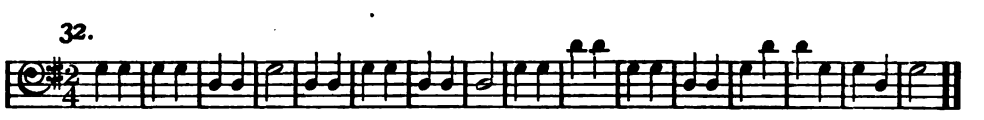
30.



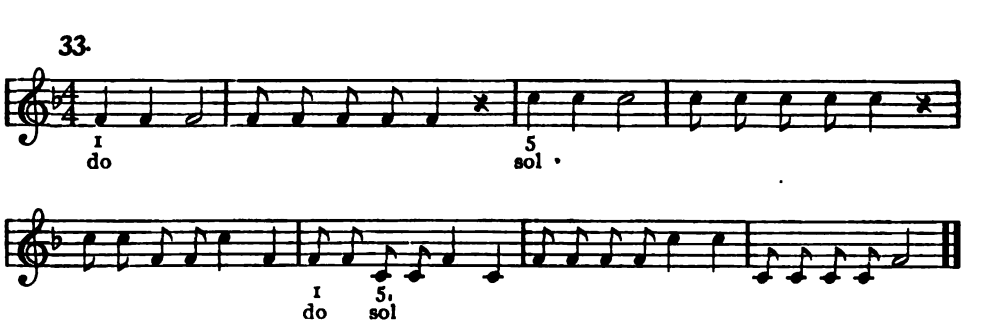
31.



32.

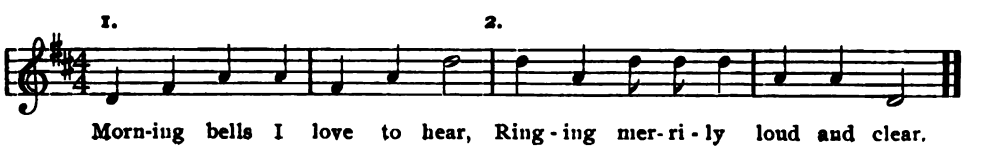


33.

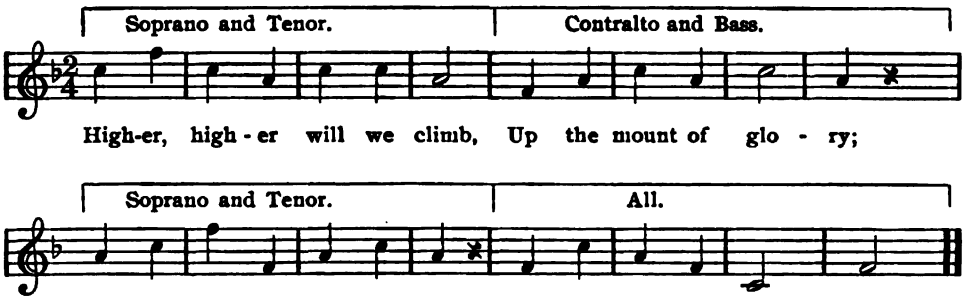


MORNING BELLS.

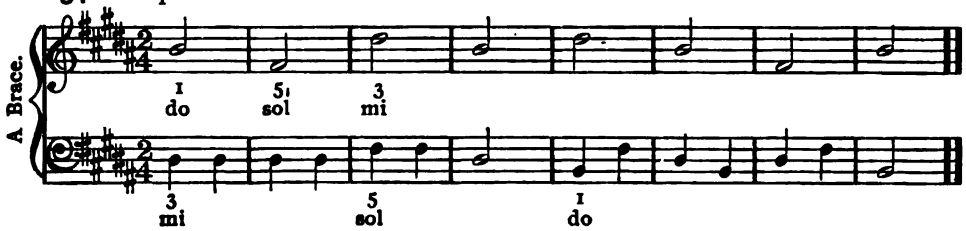
(Round.)



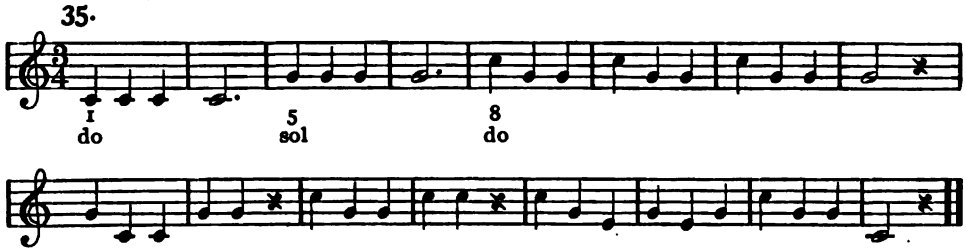
HIGHER WILL WE CLIMB.



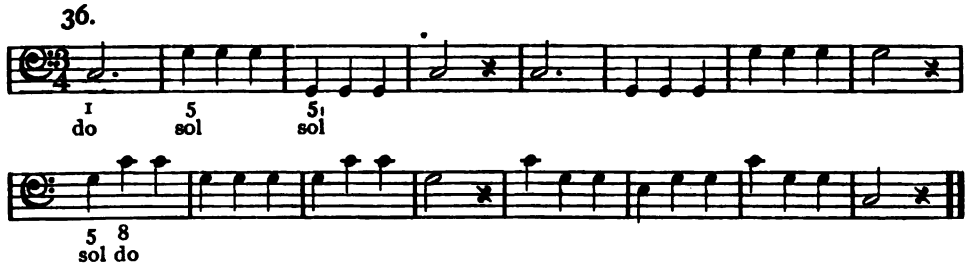
34. Explain the Brace.



35.



36.

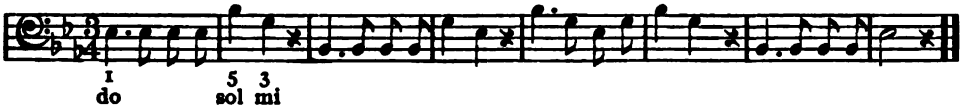


Preparatory to the next exercise practice the pulse-and-a-half tone.

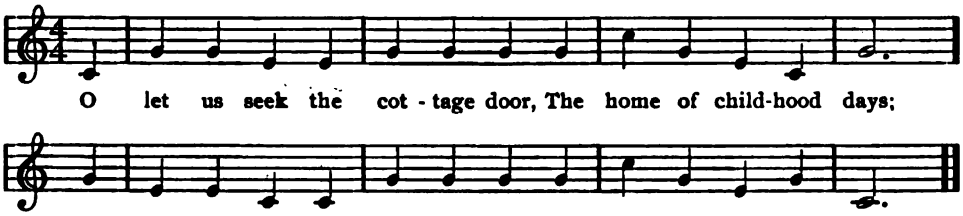
Time Exercises

37.

38.



THE COTTAGE DOOR.

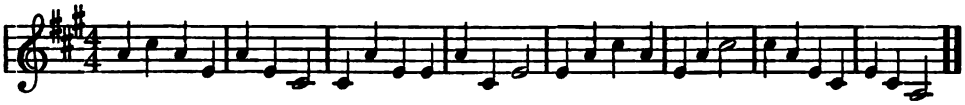


Teach by pattern three below 1—called "three below"—and mark it 3_1.

39. Key of A.

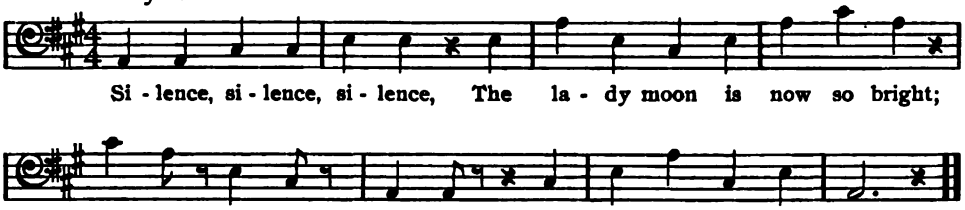
| 1 3 1 5_1 1 5_1 3_1—3_1 1 5_1 5_1 1 3_1 5_1—5_1 1 3 1 5_1 1 3— 3 1 5_1 3_1 5_1 3_1 1_1—‖

On the Staff.

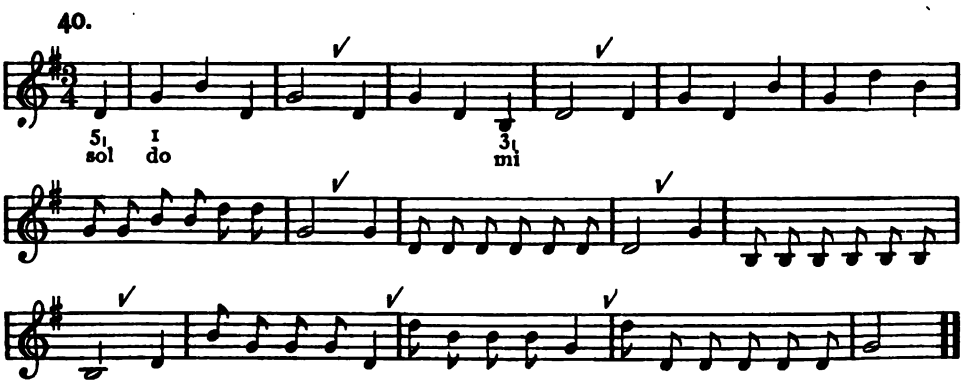


THE LADY MOON.

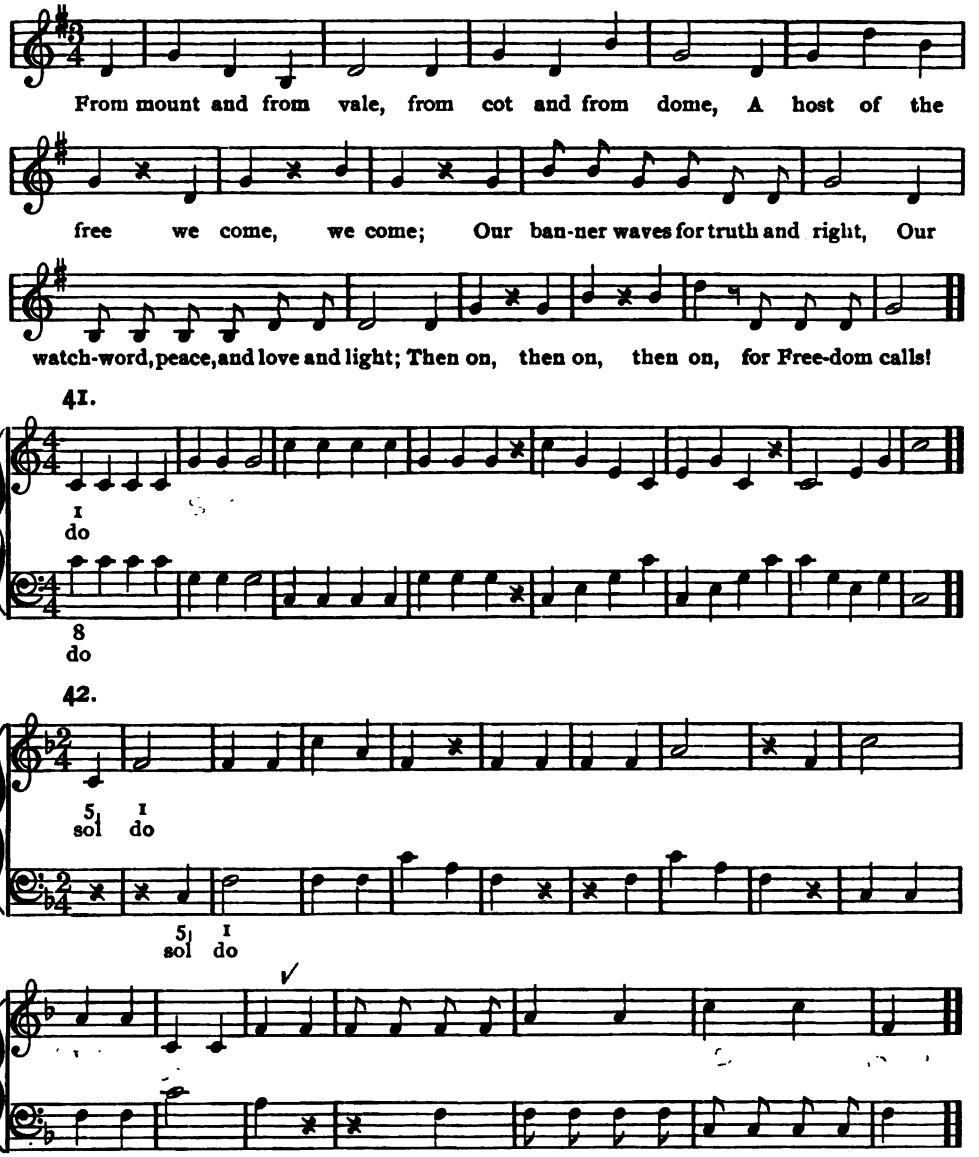
Primary form.



40.

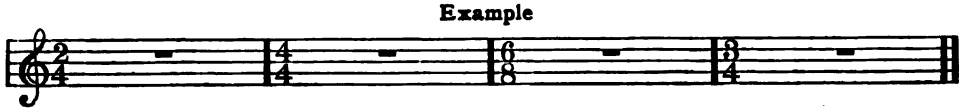


FREEMEN'S SONG.



A Whole-Measure Rest. A whole rest (𝄻) is, by common consent, often used to fill a measure in any kind of pulse-measure. When so used it is called a *whole-measure* rest.

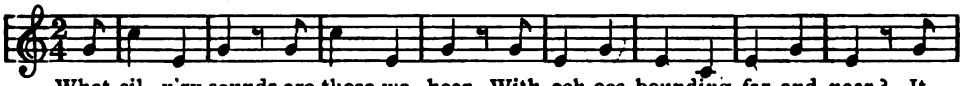
Example

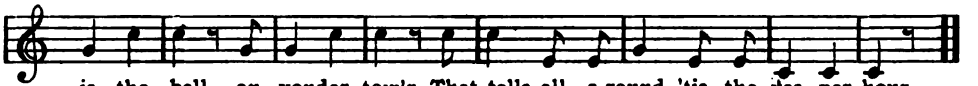


THE CHAPEL.

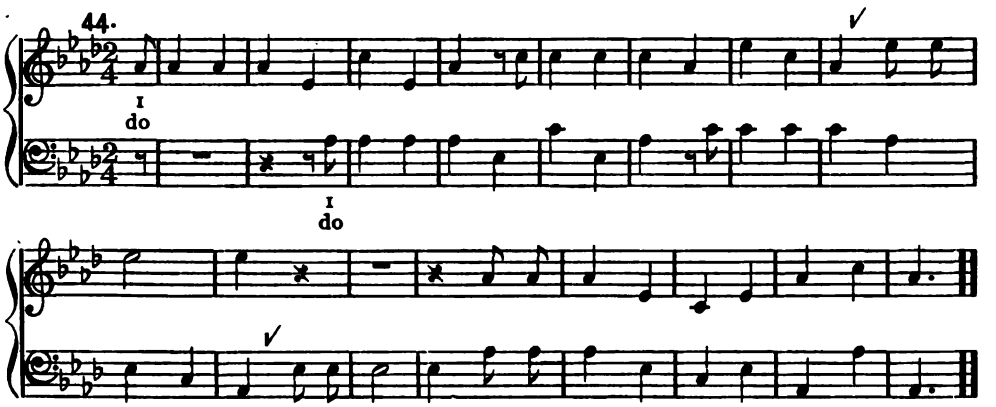
(Rote Song.)

43. Beginning on the last half of a pulse.



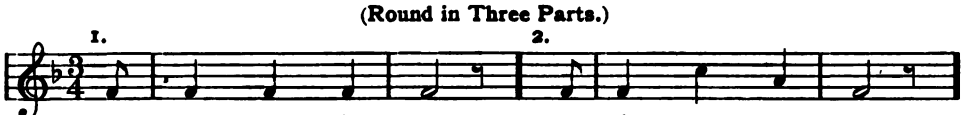


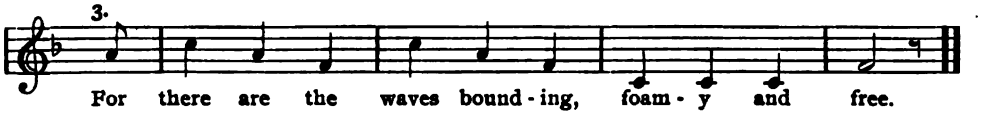
44.



O COME WITH ME.

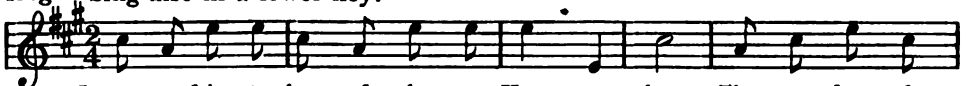
(Round in Three Parts.)

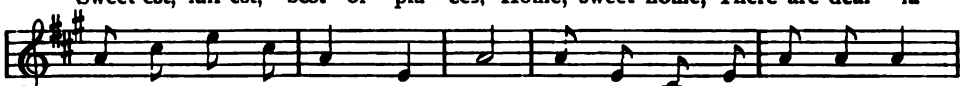


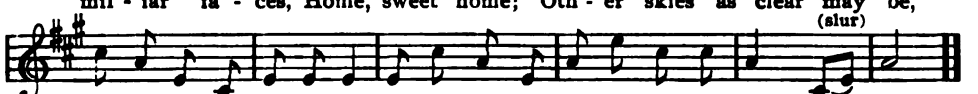


SWEETEST, FAIREST.

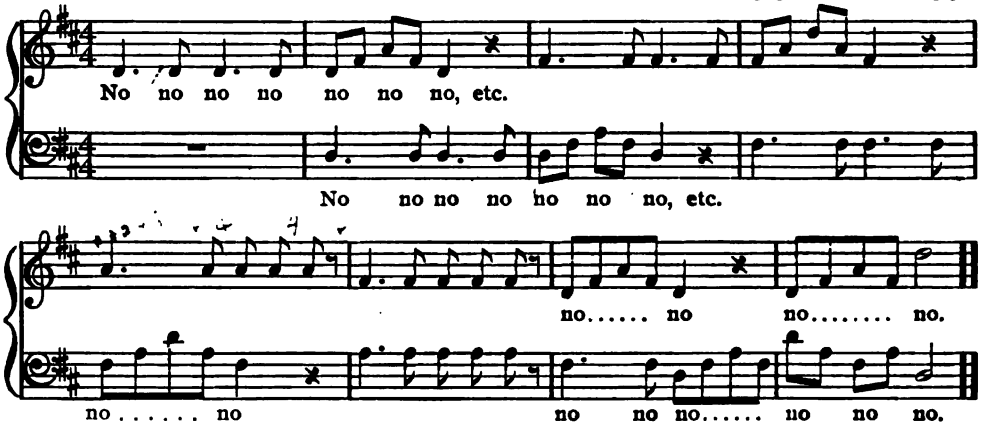
Explain the Slur. Those who find this too high may listen while the others sing. Sing also in a lower key.



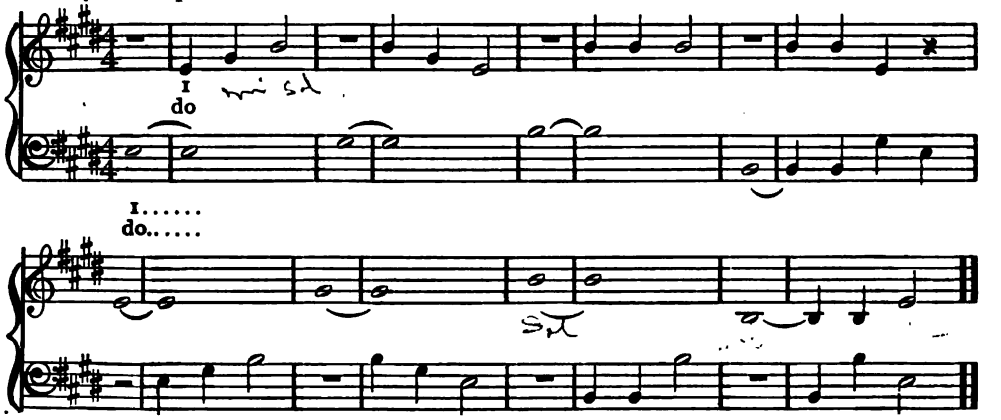




45. Explain the difference between notes written thus: ♪♪ and thus: ♫.

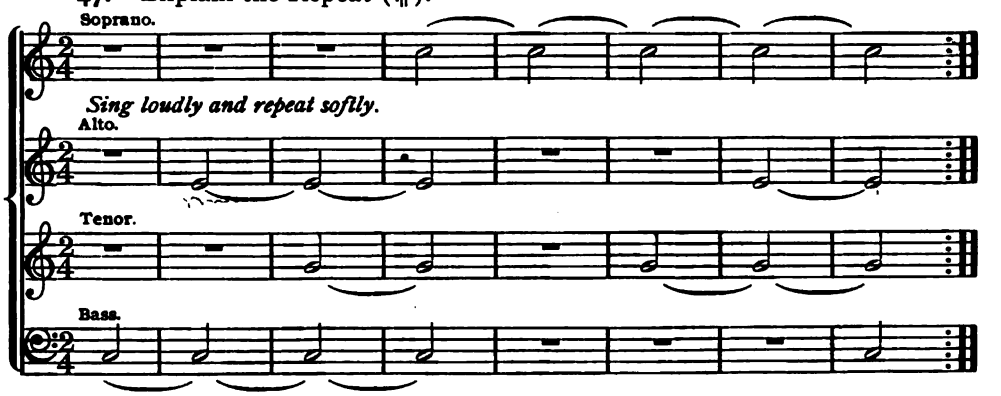


46. Explain the Tie.



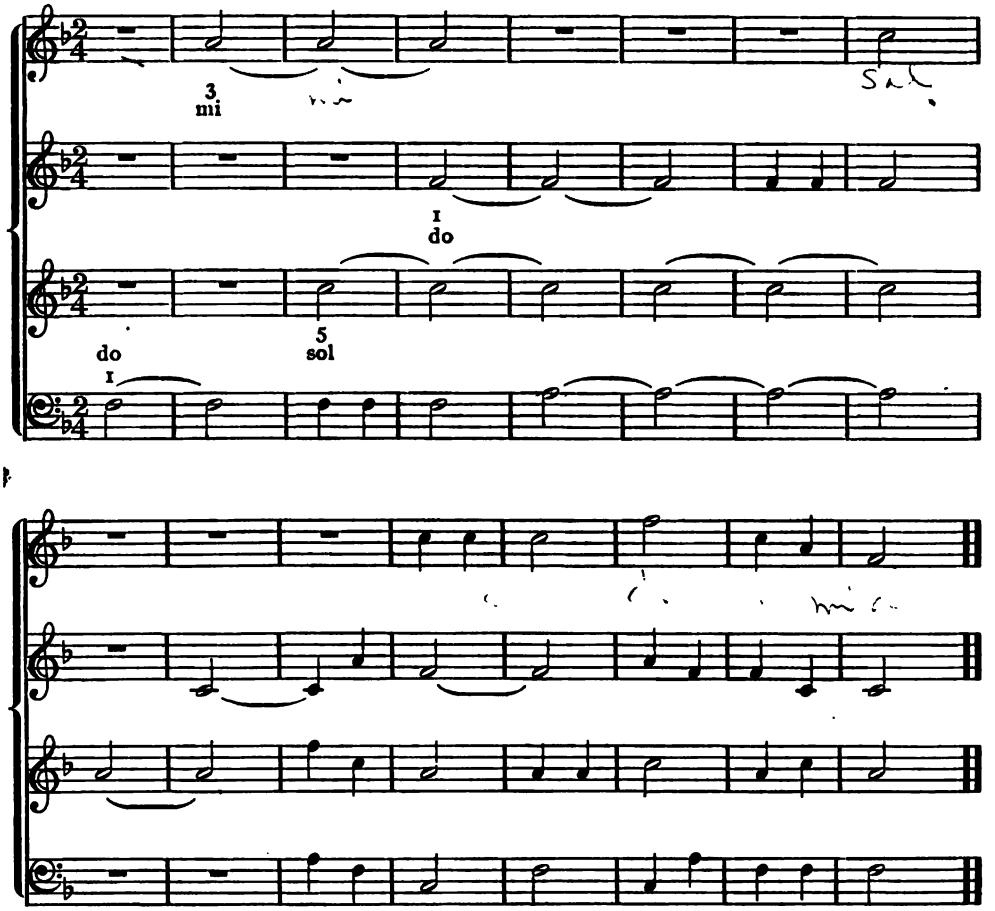
(In Four Parts)

47. Explain the Repeat (:‖).

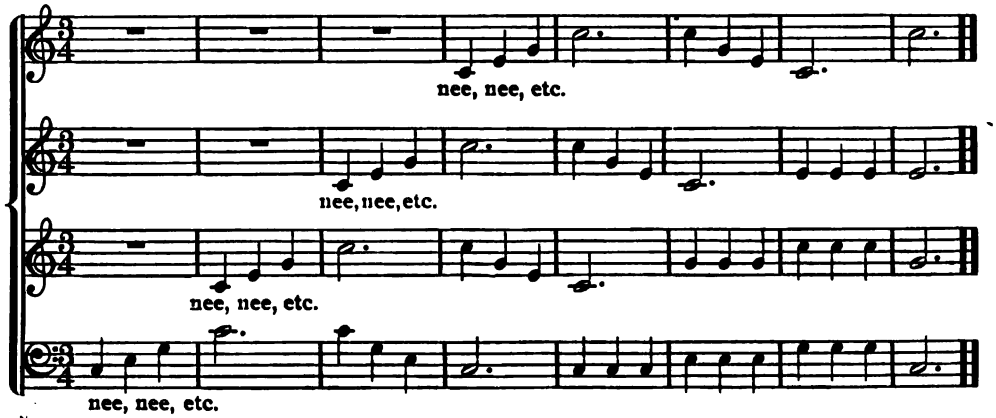


N. B. Throughout the course the disposition of the voices, Soprano, Alto, Tenor and Bass, is as in No. 47.

48.



49.



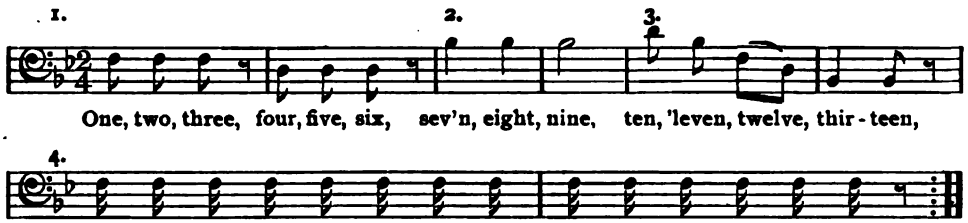
Quarter-pulse Tones. A tone one-fourth as long as the unit of tone length is a *quarter-pulse* tone.

Give quarter-pulse tones, four in a group, and compare them with the one-pulse tone.

In the next exercise a quarter note represents a one-pulse tone, and four sixteenth notes represent quarter-pulse tones.

50.

51. **(Round in Four Parts.)**



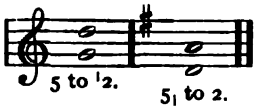
COLLATERAL READING: *The Standard Course*, Curwen, pages 18 (last paragraph) and 19.

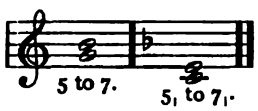
CHAPTER IV

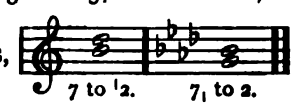
THE DOMINANT TRIAD

The "Dominant." The fifth tone of the scale is called the *dominant;* it is the root of the dominant triad.

1. The fifth (*sol*), seventh (*ti*), and second (*re*) tones of the scale form the dominant triad, another three-toned chord, and one which bears a close relation to the tonic triad.

2. The relation of 5 to $'2$, or 5_1 to 2, is a *perfect fifth*, and is the same as that between 1 and 5 of the tonic triad. Thus, 

3. The relation of 5 to 7 is a major third, and is the same as that between 1 and 3 of the tonic triad. Thus, 

4. The relation between 3 and 5, tonic triad, and 7 and 5, dominant triad, is a minor third. Thus, 

5. The tonic triad consists of the tones 1, 3, 5 (*do, mi, sol*).

6. The dominant triad consists of the tones 5, 7, 2 (*sol, ti, re*). The mental effect of this triad is bright and joyful.

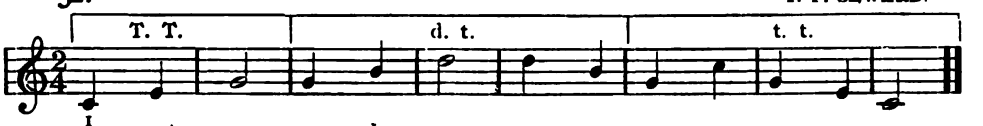
The two new tones, 7 and 2, should be taught by pattern at different pitches.

Exercises

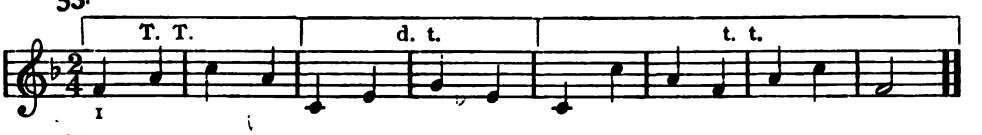
Compare the two triads, the teacher singing the tones of one triad and the students answering with corresponding tones of the other triad. Also use both triads for harmonic tuning.

N. B. Before singing the next five exercises, follow instructions given on page 10.

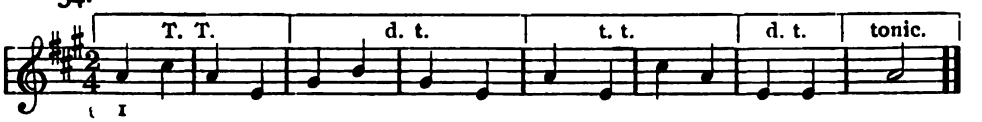
52. T. F. SEWARD.



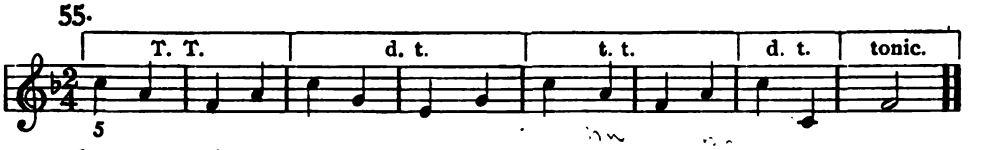
53.



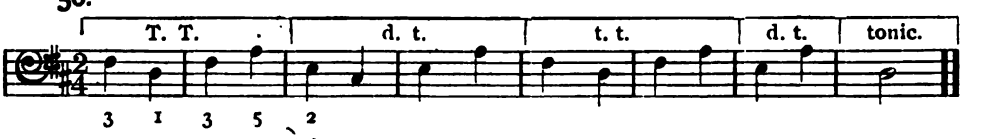
54.



55.



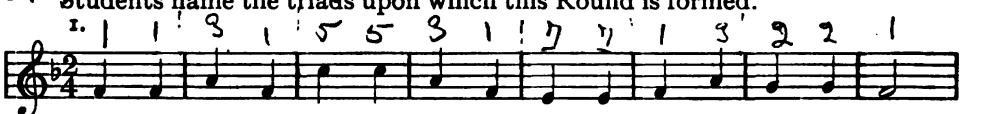
56.

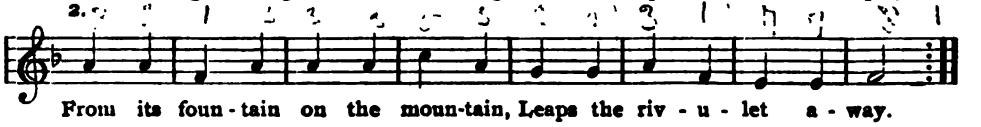


THE RIVULET.

(Two-part Round.)

Students name the triads upon which this Round is formed.

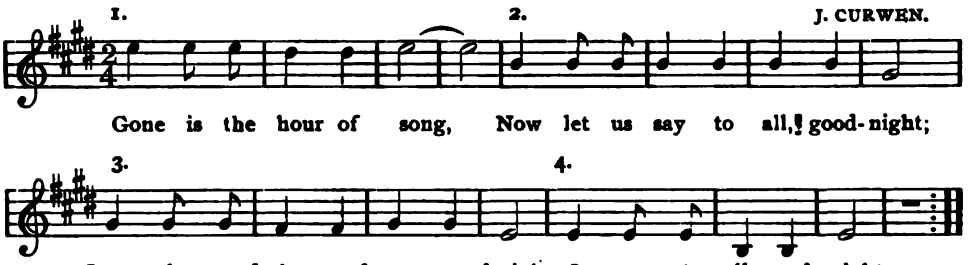




GONE IS THE HOUR.

(Four-part Round.)

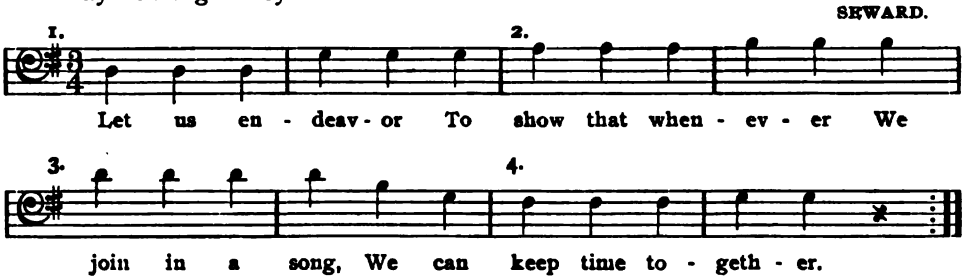
May be pitched in a lower key.



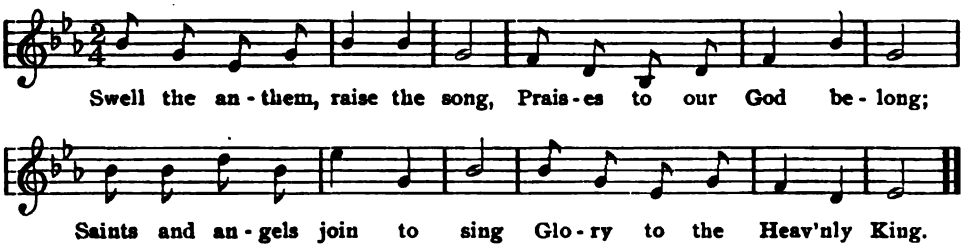
LET US ENDEAVOR.

(Four-part Round.)

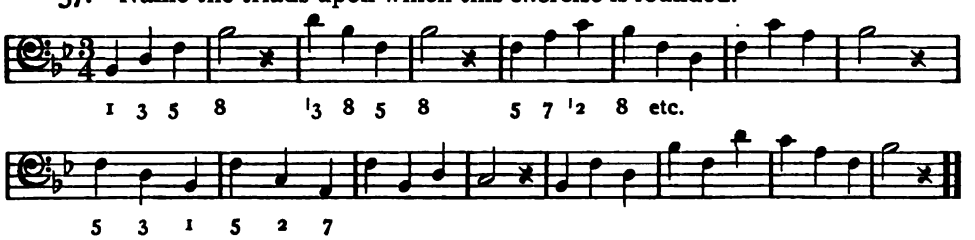
May be sung in key of F.



SWELL THE ANTHEM.

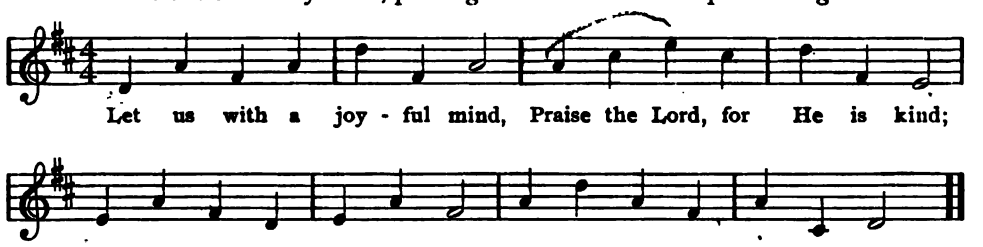


57. Name the triads upon which this exercise is founded.



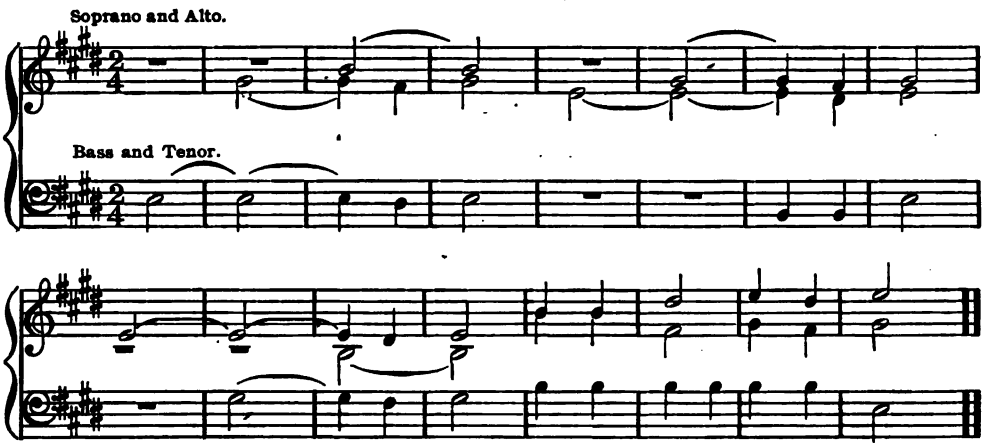
LET US WITH A JOYFUL MIND.

Indicate the triads by slurs, placing a slur over notes representing each triad.



EXERCISE IN THREE PARTS.

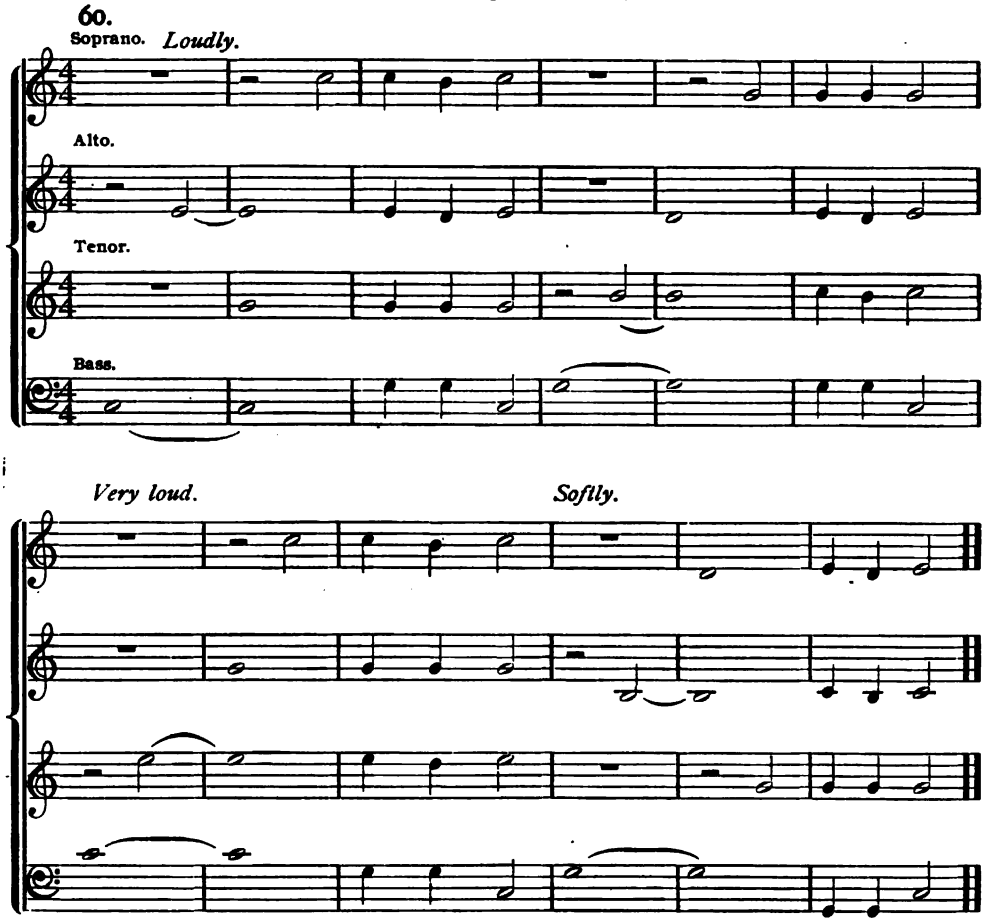
58. The Tie.



59. With marked accent. Explain why some notes have stems extending both up and down, thus: .

EXERCISE IN FOUR PARTS.

(For tuning the voices.)



Beating Time. By *beating time* is meant moving the hand according to the pulses in a measure.

Beating time should never be introduced until a mental perception of rhythm has been attained through accent, but it should now be practiced occasionally.

Keeping time can never be learned by *beating* time. Learn to keep time through the observance of accent. Let those learn to beat time who wish to be able to conduct choruses and orchestras.

Manner of Beating. For two-pulse measure, beat *down, up;* for three-pulse measure, *down, right, up;* for four-pulse measure, *down, left, right, up.*

CHAPTER V

TIME ELEMENT (*Continued*)

Six-pulse Measure. *Six-pulse* measure is a grouping of six pulses, accented thus: *strong, weak, weak, light, weak, weak.* The figures to designate it are $\frac{6}{2}$ $\frac{6}{4}$ and $\frac{6}{8}$.

In six-pulse measure it is better to give but two beats or counts to each measure — on the first and fourth pulses — unless the time is quite slow, when six beats are given.

1. When 2 is the lower figure, a dotted whole note (𝅗𝅥.) represents a one-pulse tone in quick time, *i. e.*, with two beats in a measure. In slow time, *i. e.*, with six beats in the measure, a half note stands for a one-pulse tone.

2. When 4 is the lower figure, a dotted half note (𝅗𝅥.) represents a one-pulse tone in quick time, and a quarter note in slow time.

3. When 8 is the lower figure, a dotted quarter note (♩.) represents a one-pulse tone in quick time, and an eighth note in slow time.

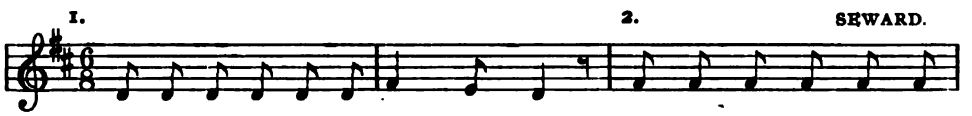
4. In slow time, beat *down, left, left, right, up, up;* in quick time, beat only, *down, up.*

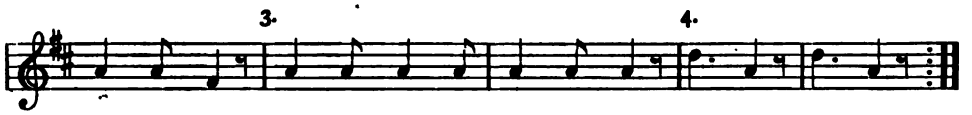
See ROOT'S *Normal Musical Handbook*, page 23, paragraph 102.

MERRILY SOUND THE HORN.

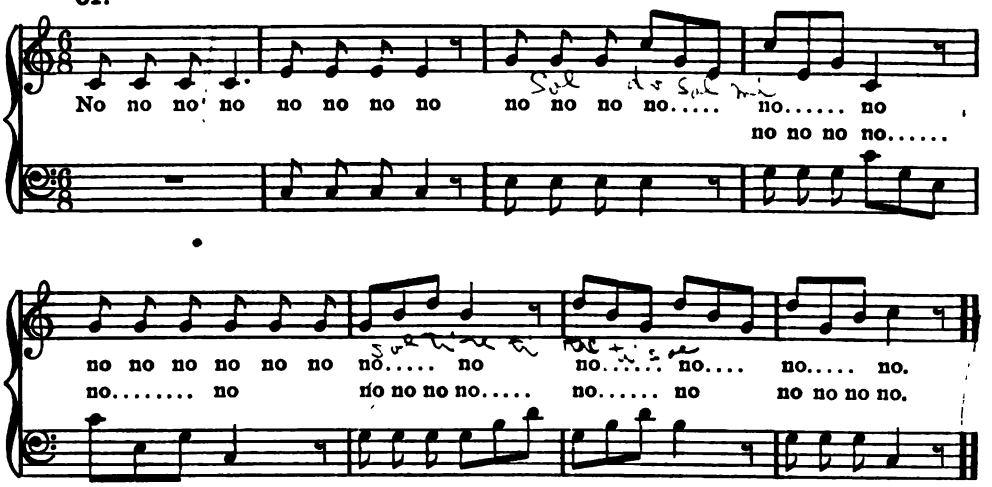
(Four-part Round.)

Two beats to a measure. A dotted quarter note represents a one-pulse tone. Three eighth notes receive one beat.



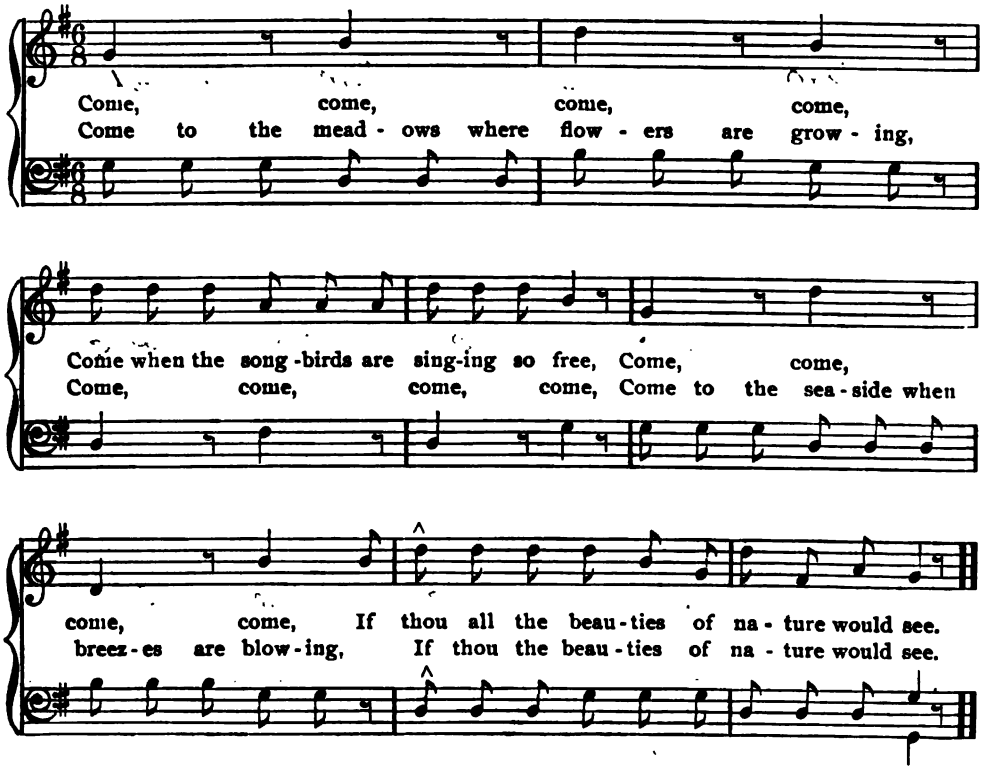


61.



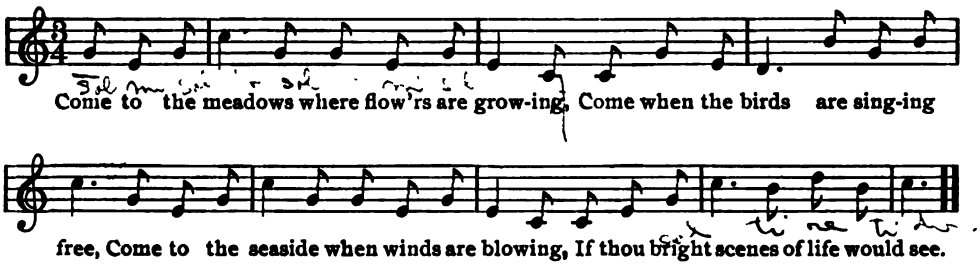
COME TO THE MEADOWS. I.

Two beats in a measure. Special accent mark, ∧.



COME TO THE MEADOWS. II.

Secondary form, beginning on last half of second pulse.

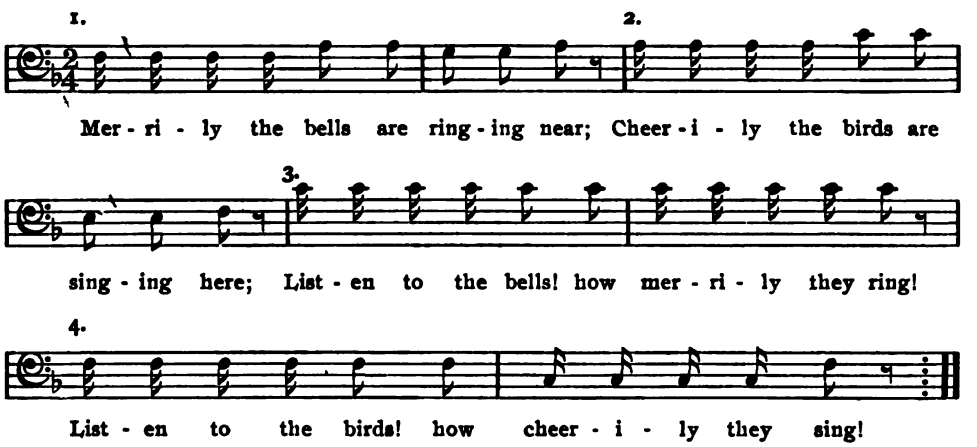


MERRILY THE BELLS.

(Four-part Round.)

UNSELD.

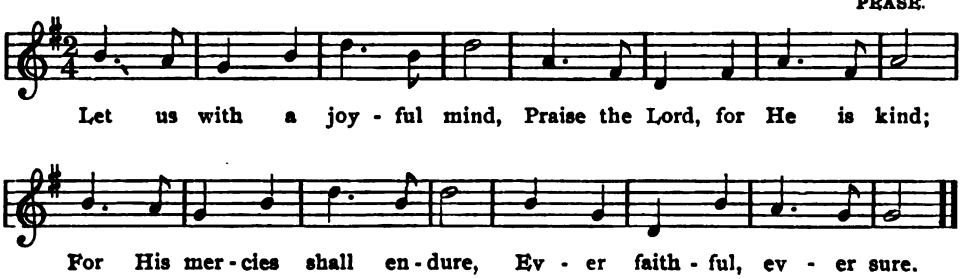
For practice of quarter-pulse tones.



LET US WITH A JOYFUL MIND.

Practice of pulse-and-a-half tones.

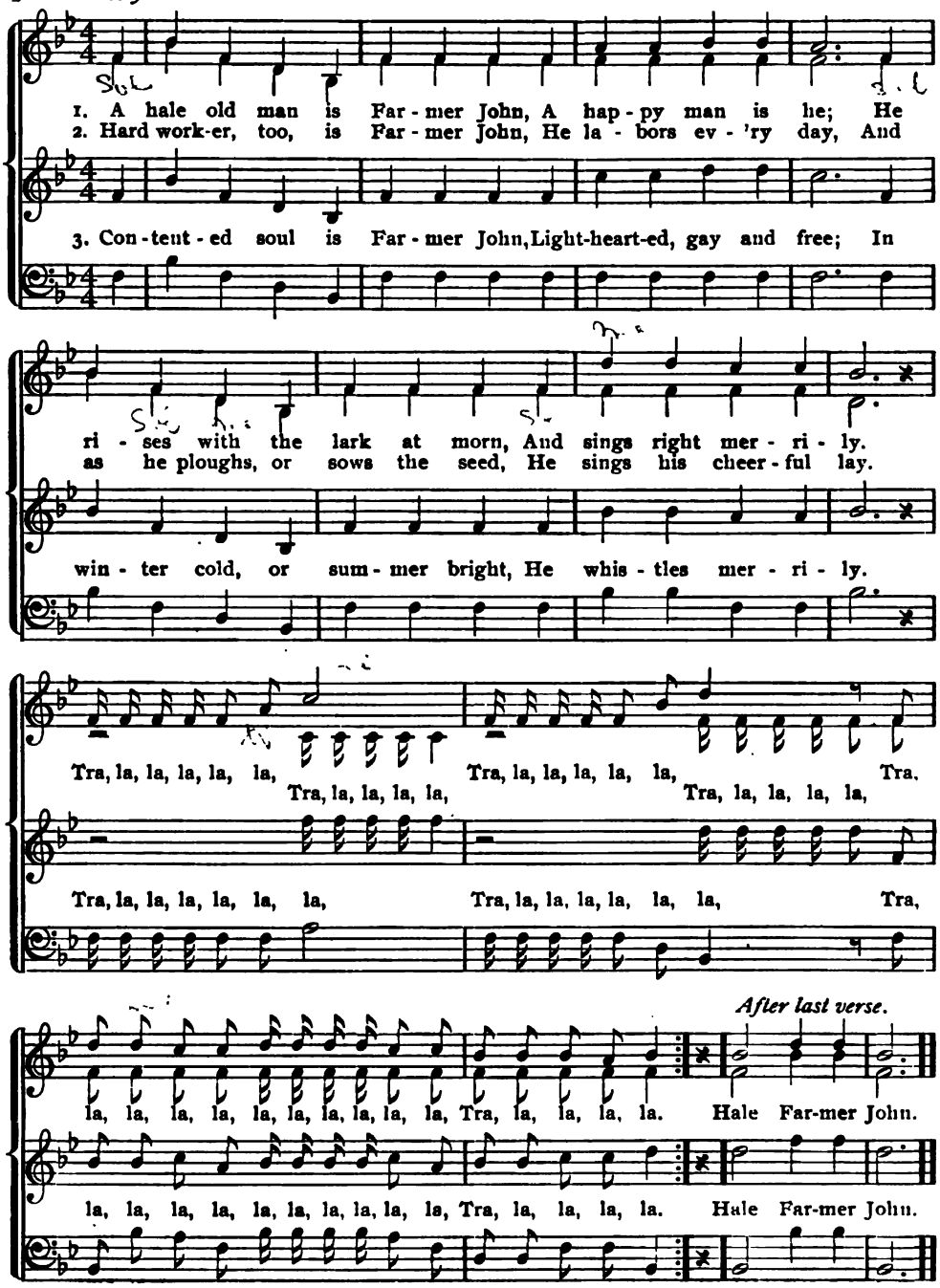
PRASE.



FARMER JOHN.

For quarter-pulse tones.

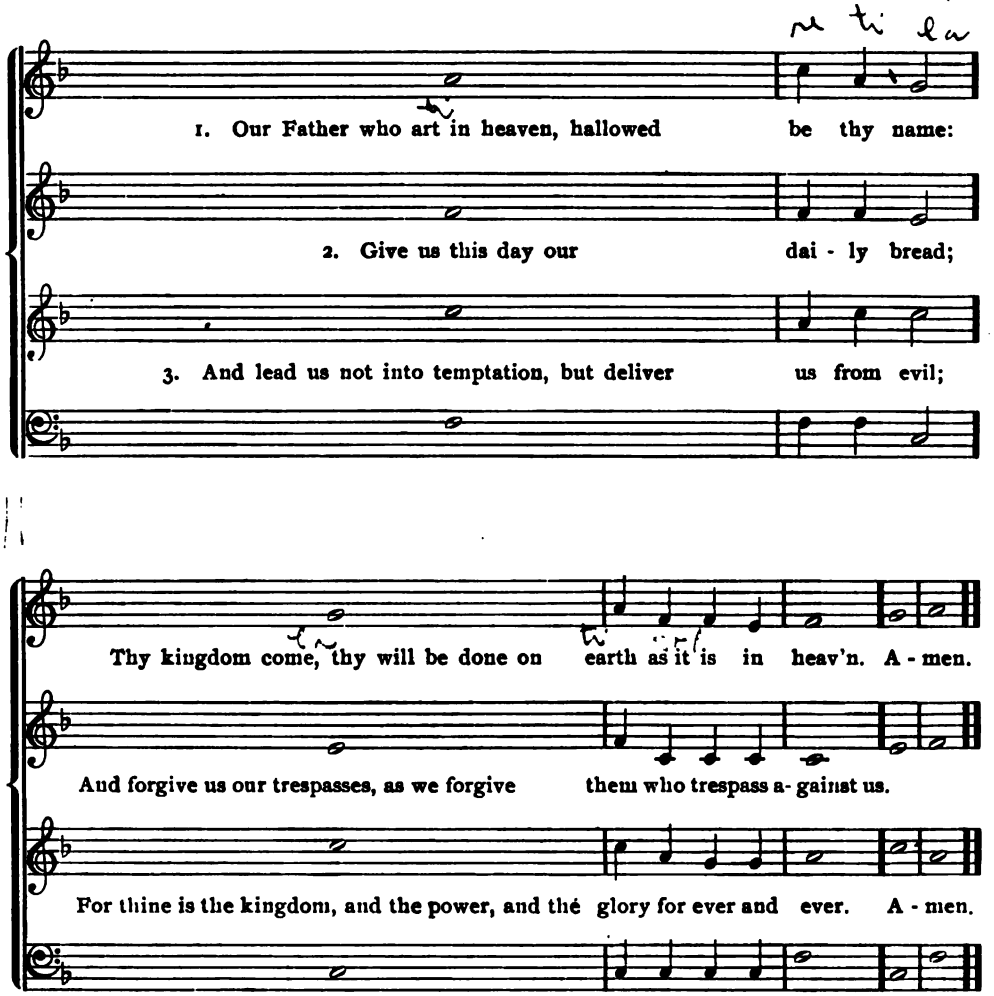
Lively A. L. COWLEY.



THE LORD'S PRAYER.

(Single Chant.)

The chant consists of two parts, the recitative and the cadence. It may be single or double. (See Grove's Dictionary, page 336, Part I.)



Exercises to be Written

A number of notes should now be written by the teacher, and the student should group them into measures, inserting bars.

Exercises may also be constructed, using the tones of the tonic and dominant triads and writing them in different keys with the proper measure signatures.

COLLATERAL READING: Seward's *Music Reader*, pages 15 and 16. (Published by Biglow and Main, New York City.) *The Standard Course*, pages 1 to 25.

CHAPTER VI

THE SUBDOMINANT TRIAD

The "Subdominant." The fourth tone of the scale is called the *subdominant;* it is the root of the subdominant triad.

The tones 4 (*fa*), 6 (*la*), and 8 (*do*) of the scale form the subdominant triad, which bears a close relation to the tonic triad.

The relation of the fourth tone to the eighth is a perfect fifth, and is the same as that between 1 and 5 of the tonic triad, and between 5 and 2 of the dominant triad. The interval between 4 and 6 is a major third, and between 6 and 8 is a minor third.

The Three Principal Triads. The three principal triads are:

1. The tonic triad, consisting of the tones 1, 3, 5 (*do, mi, sol*).
2. The dominant triad, consisting of the tones 5, 7, 2 (*sol, ti, re*).
3. The subdominant triad, consisting of the tones 4, 6, 8 (*fa, la, do*). The mental effect of this triad is somewhat sombre.

These three are major triads and contain the same intervals, *viz.*, a perfect fifth and a major third, or a major third and a minor third.

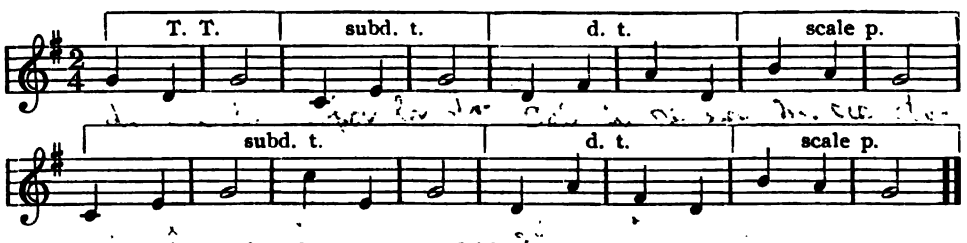
All triads consist of a root, a third, and a fifth.

The two new tones, 6 and 8, should be taught by pattern; then compare the three triads until they can be recognized from their relation to each other.

COLLATERAL READING: *How to Observe Harmony*, Curwen, pages 1 to 10; *Standard Course*, pages 26 to 30.

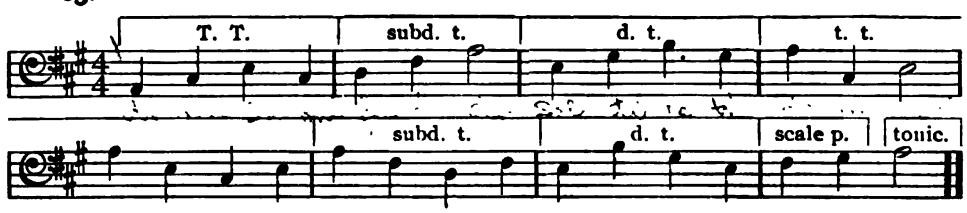
EXERCISES WITH SUBDOMINANT TRIAD

62. A Scale passage is marked Scale p.



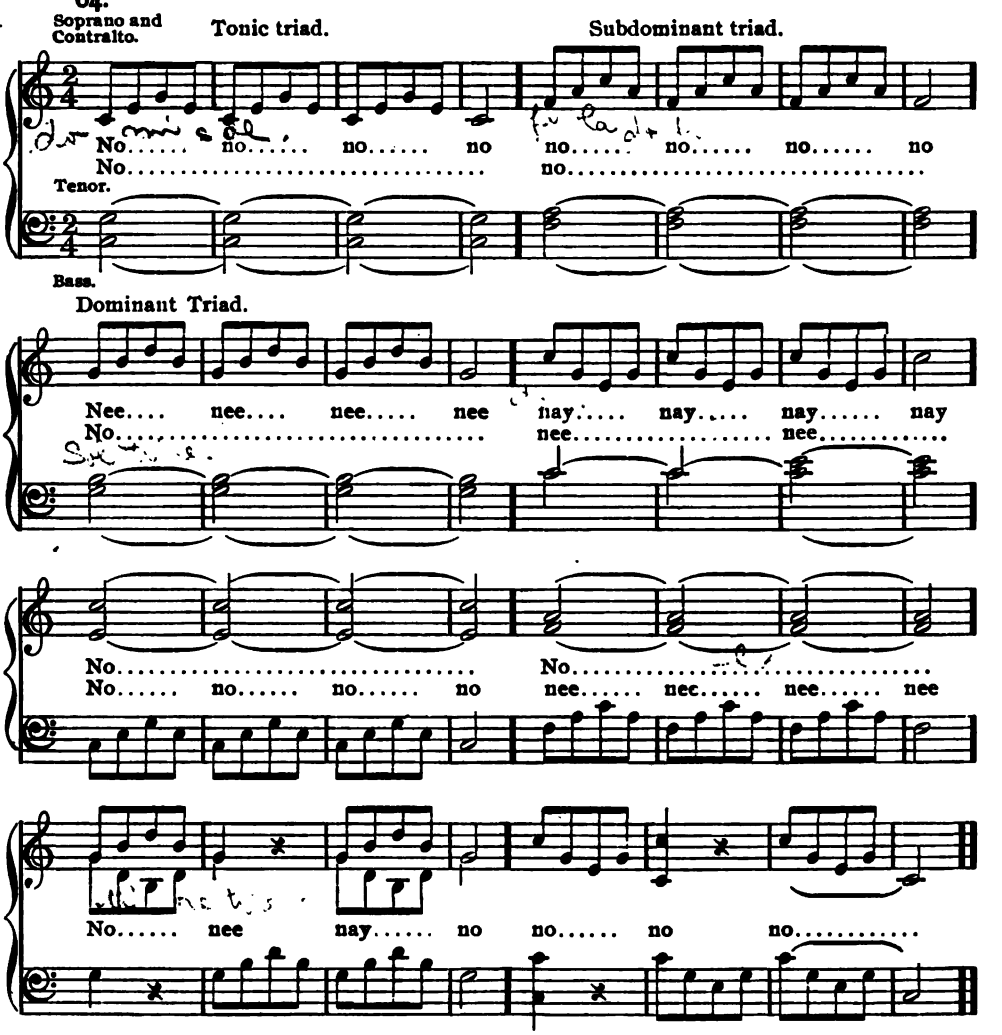
N. B. See instructions for preparatory drill on page 10.

63.



VOCAL EXERCISE

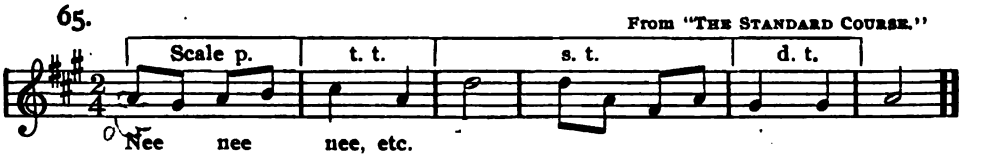
64.



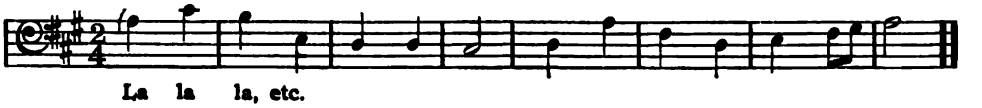
EIGHT EXERCISES

65.

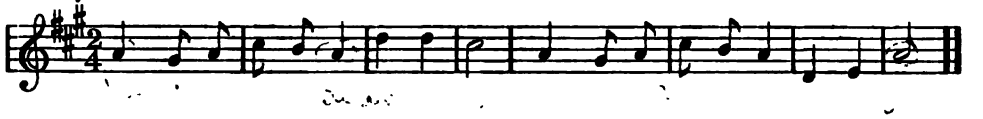
From "THE STANDARD COURSE."



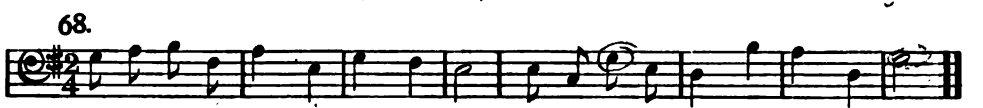
66. Students should observe which are triad and which scale passages.



67.



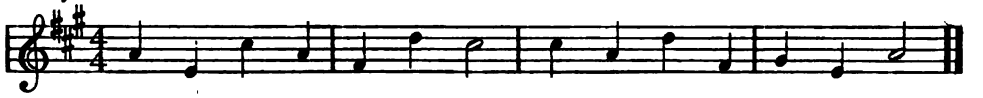
68.



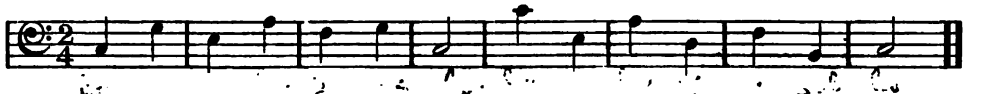
69. Secondary form.

Sol do mi do la ti do.

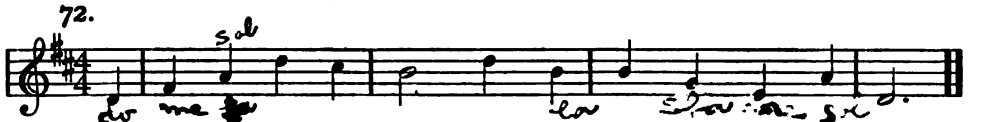
70.



71.



72.

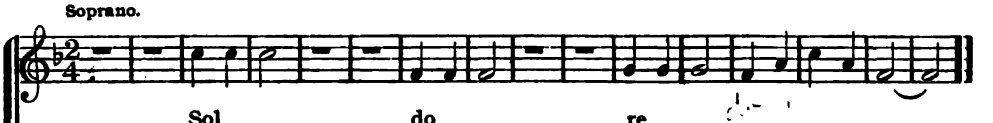


Far off up - on the moun - tain, Are flow'rs of heav'n-ly hue.

EXERCISE IN THREE PARTS

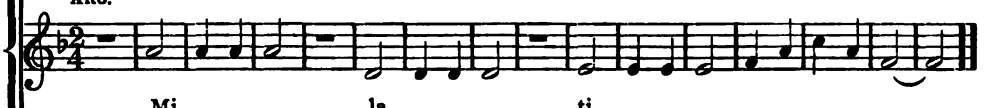
73.

Soprano.



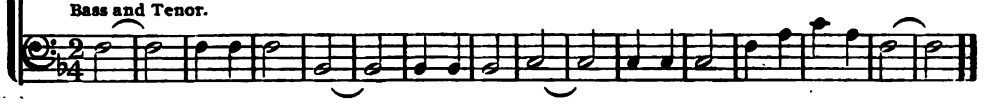
Sol do re

Alto.



Mi la ti

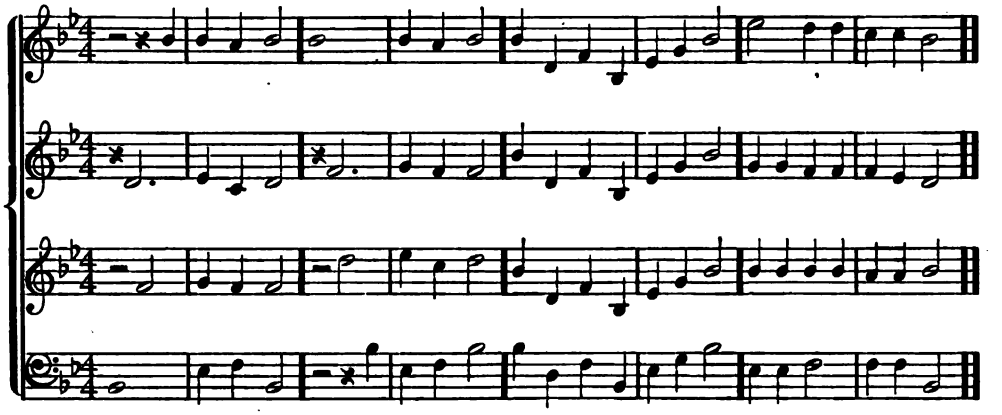
Bass and Tenor.



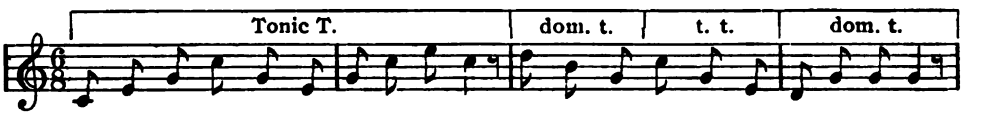
Do fa sol

EXERCISE IN FOUR PARTS

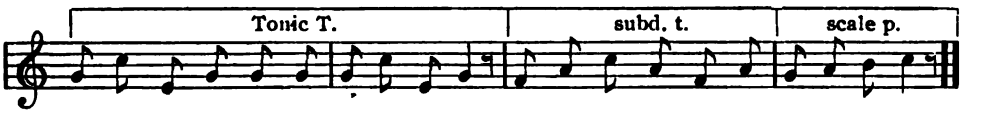
74. Explain the three kinds of bars: the light bar, the heavy bar, and the double bar.



OH, WOULDST THOU SING.



Oh, wouldst thou sing with a heart full and free, Come to the woods where the happy birds be;

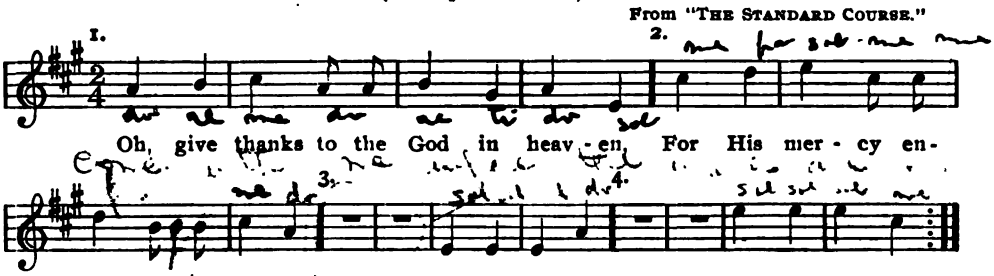


There they are breathing in na-ture's pure air, Go im - i - tate them, and cast a-way care.

OH, GIVE THANKS.

(Four-part Round.)

From "THE STANDARD COURSE."



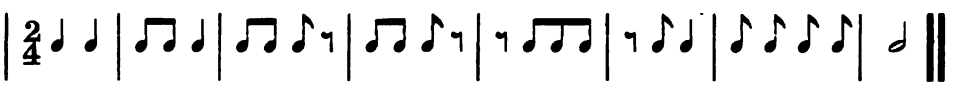
Oh, give thanks to the God in heav - en, For His mer - cy en-

dur - eth for - ev - er. Hal - le - lu - jah, Hal - le - lu - jah.

CHAPTER VII

TIME (*Continued*)

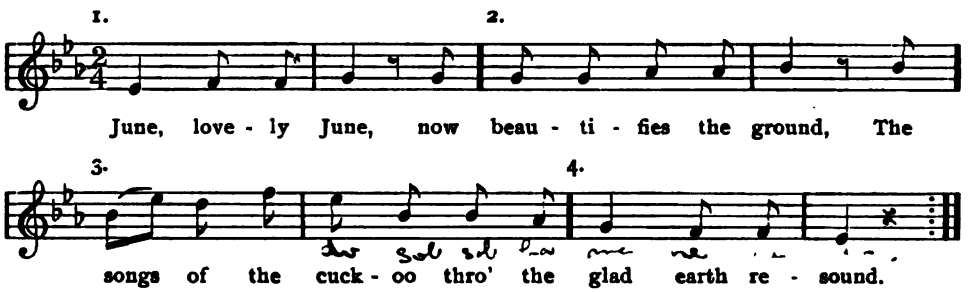
75. Introducing the half-pulse silence, represented by an eighth rest (𝄾). Primary form.



76. Secondary form.

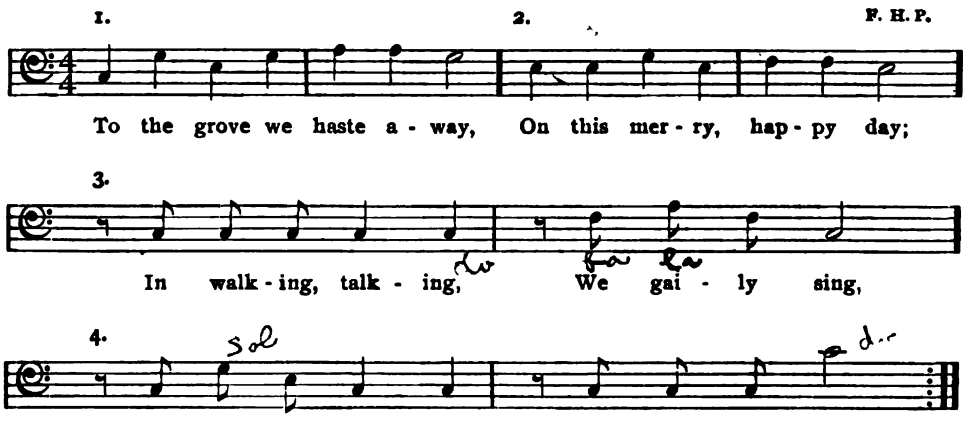
JUNE, LOVELY JUNE.

(Four-part Round.)



TO THE GROVE.

(Four-part Round.)

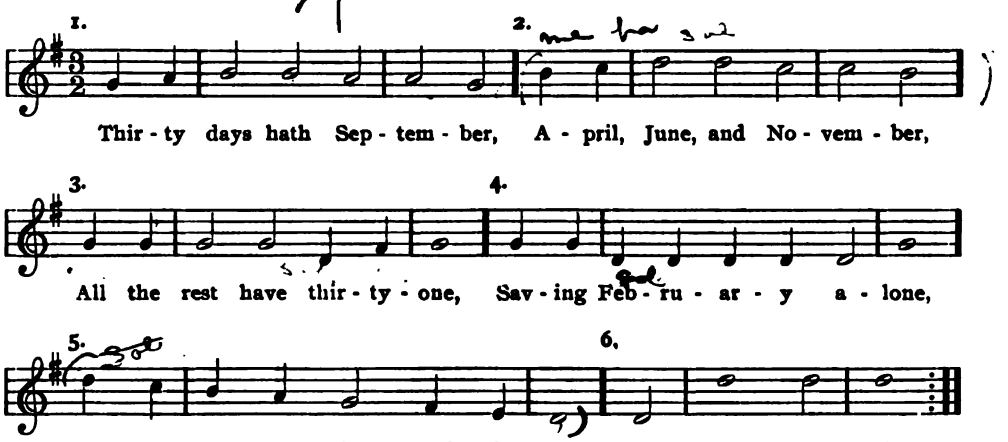


THIRTY DAYS HATH SEPTEMBER.

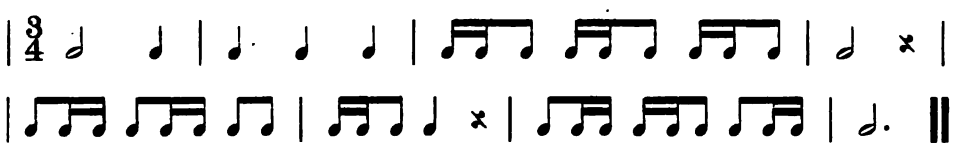
(Six-part Round.)

Observe the Heavy Bar.

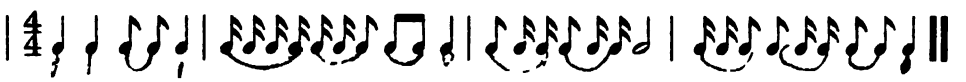
RICHARD GRAFTON, 16th Century.



77. Introducing a pulse divided into two quarter-pulses and a half-pulse, thus: ♫ ; also a pulse divided into a half-pulse and two quarter-pulses, thus: ♫

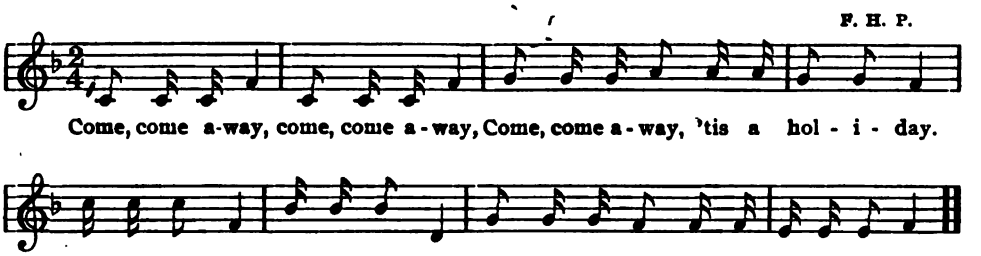


78.



COME AWAY.

F. H. P.



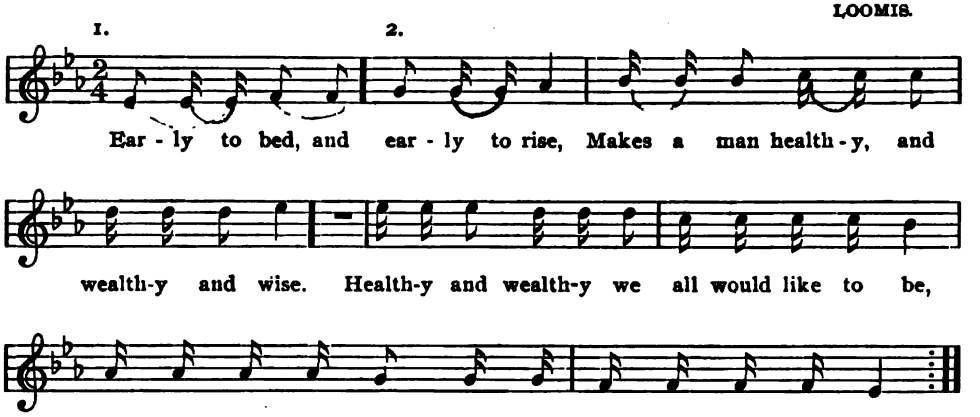
N. B. Copy the above with 2 as the lower figure of the measure-signature.

EARLY TO BED.

(Two-part Round.)

Explain the Whole-Measure Rest.

LOOMIS.



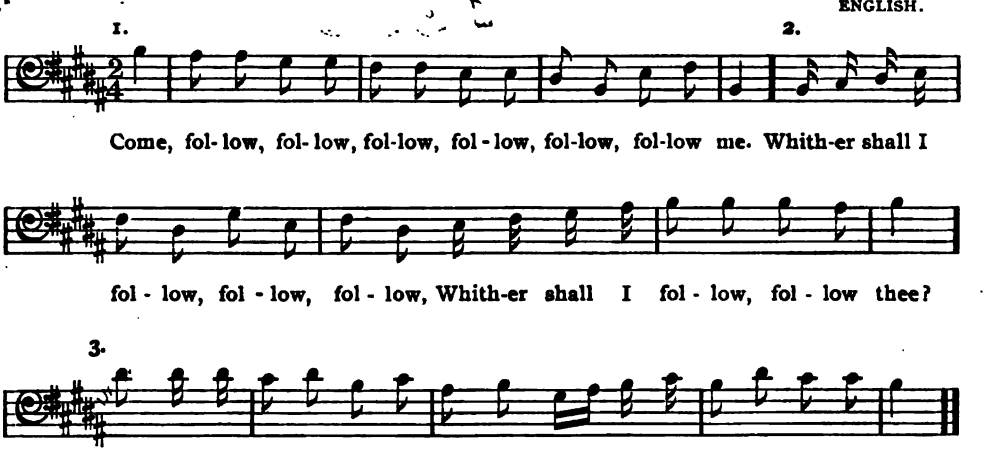
N. B. Copy the above with 8 as the lower figure of the measure signature.

COME, FOLLOW ME.

(Three-part Round.)

May be sung in key of B♭.

ENGLISH.



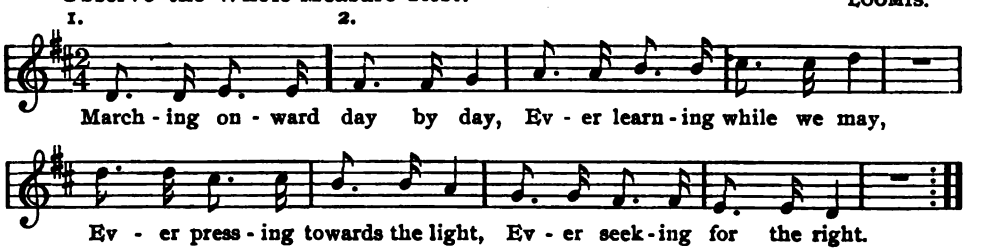
N. B. Copy the above using the G clef.

79. Introducing a pulse divided into a three-quarter-pulse tone and a quarter-pulse tone, represented by a dotted eighth note and a sixteenth note, thus: (♪. 𝅘𝅥𝅯).

MARCHING ONWARD.

(Two-part Round.)

Observe the Whole-Measure Rest. LOOMIS.

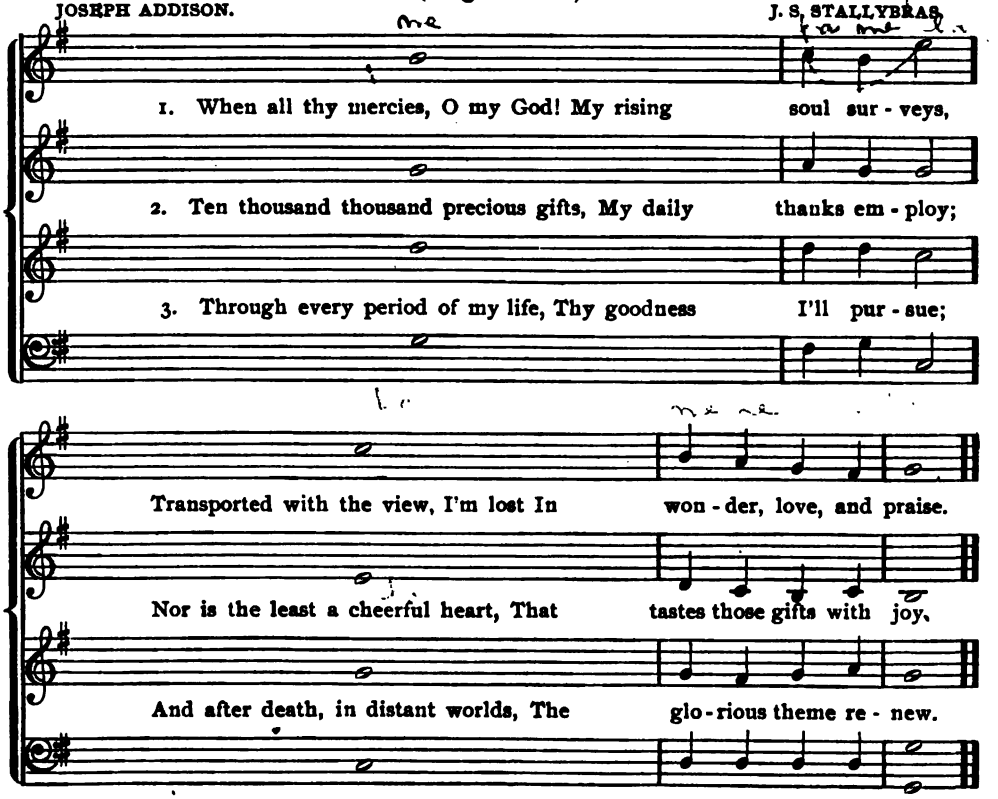


N. B. Copy the above with 2 as the lower figure of the measure signature.

WHEN ALL THY MERCIES.

(Single Chant.)

JOSEPH ADDISON. J. S. STALLYBRAS.



O LOVE DIVINE.

(To be sung to the following chant.)

Hymn by JOHN G. WHITTIER.

1.

O Love Divine, whose constant beam
Shines on the eyes that | will not see, |
And waits to bless us while we dream
Thou leav'st us | when we turn from Thee! |

2.

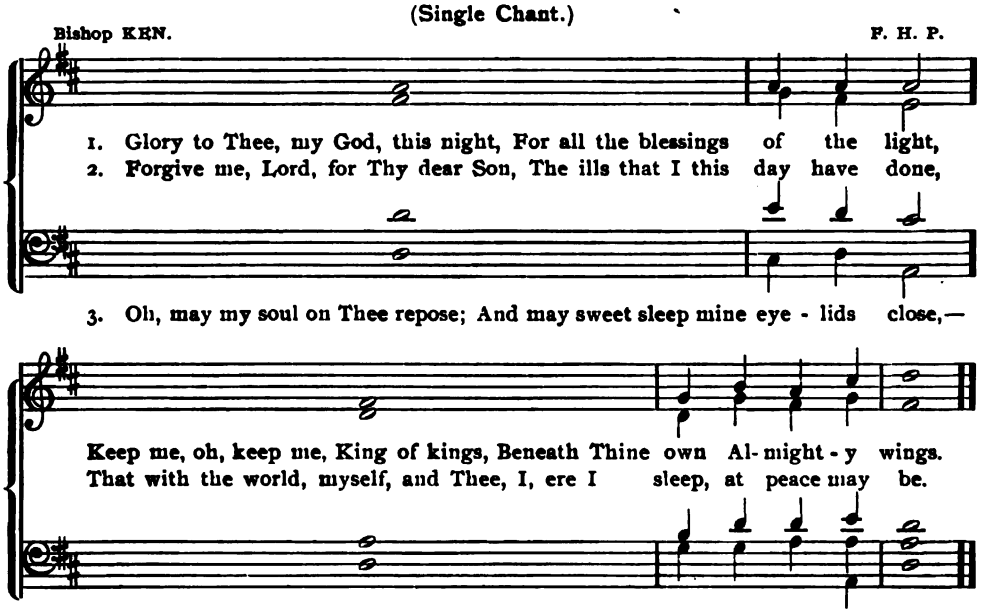
All souls that struggle and aspire,
All hearts of prayer, by | Thee are lit; |
And, dim or clear, Thy tongue of fire
On dusky | tribes and centuries sit. |

3.

Nor bounds, nor clime, nor creed Thou know'st:
Wide as our need, Thy | favors fall; |
The white wings of the Holy Ghost
Stoop, seen or | unseen, over all. ‖

GLORY TO GOD.

(Single Chant.)



Exercises

Students may now write exercises founded upon the three principal triads, eight or sixteen measures in length.

A chant may also be written to words selected by the student.

PART II

CHAPTER VIII

NAMES OF THE NOTES; THE STAFF; CLEFS; SCALE INTERVALS

Scale Names; Numbers and Syllables. Beginning with the lowest note, the eight tones which form a scale are named from the numerals, 1, 2, 3, 4, 5, 6, 7, and the octave, 8; and also by the Italian syllables, *viz.*, *do*, *re*, *mi*, *fa*, *sol*, *la*, *ti*, and the octave, *'do*. While both numerals and syllables are used as scale names, they determine *relative pitch* only; they never determine absolute pitch. The letters A, B, C, D, E, F, and G are used as pitch names, *i. e.*, they name the absolute pitch of the tones. The teacher should explain the manner of naming the different octaves of a seven and a quarter octave keyboard.

The Staff. The *staff* consists of five long parallel lines and their intermediate spaces, and as many leger lines, *i. e.*, short lines above and below the staff, and spaces between them, as may be needed. All the lines and spaces are called *degrees*, and beginning with the lowest line of the staff proper, *i. e.*, the five long horizontal lines, are named as follows: First line, first space, second line, second space, etc. Beginning with the space above the fifth line of the staff, the ascending degrees are named consecutively as follows: First space above, first added line above, second space above, second added line above, etc.

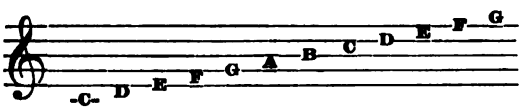
Beginning with the space below the first line of the staff, the descending degrees are named consecutively as follows: First space below, first added line below, etc.

The staff represents the absolute and relative pitch of tones if one of the clefs is placed upon it.

Clefs. A clef fixes the absolute pitch of the degrees of the staff upon which it is placed. In addition, the clef is used to indicate the music to be sung by the different voices, *viz.*, the soprano, alto, tenor, and bass.

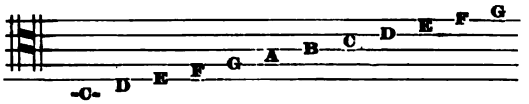
The three clefs in common use are the Treble Clef, (𝄞), the Tenor Clef, (𝄡), and the Bass Clef, (𝄢).

The treble clef placed upon a staff fixes the pitch of the degrees as follows:



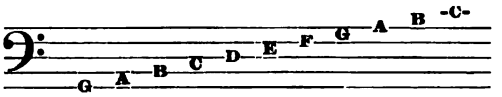
The C of the first added line below is the "middle C" of the pianoforte.

The tenor clef placed upon a staff fixes the pitch of the degrees as follows:



The C of the first added line below is one octave below "middle C."

The bass clef placed upon a staff fixes the pitch of the degrees as follows:



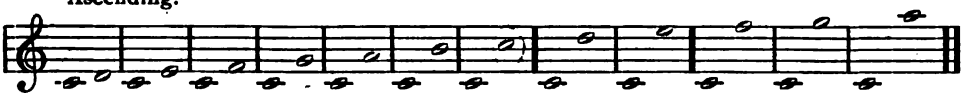
The C on the second space is one octave below "middle C."

The letter names fixed by the three clefs should be committed to memory.

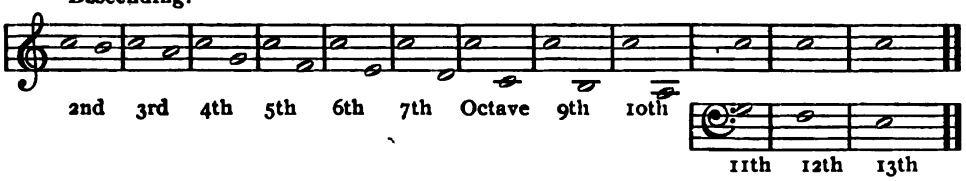
Scale Intervals. An *interval* may be considered as the difference in pitch between two tones, or as the effect of two tones sounded together or separately. The intervals of the scale are seconds, thirds, fourths, fifths, sixths, sevenths, and octaves. (For the more complete treatment of intervals, see page 111.)

INTERVALS OF THE SCALE.

Ascending.



Descending.



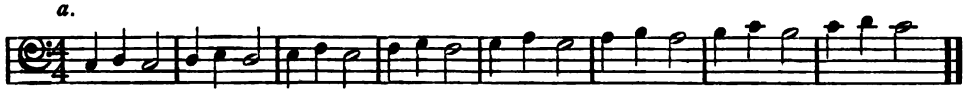
Practice these scale intervals at different pitches.

The teacher should explain sharps and flats as forming the key signature.

Seconds

80. Sing without syllables.

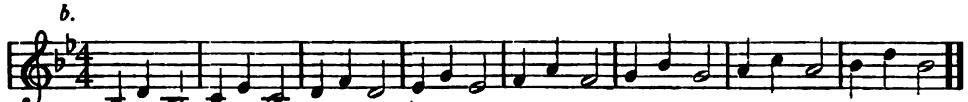
a.



Thirds

Mark the intervals, using signs according to the note on page 39.

b.



Fourths

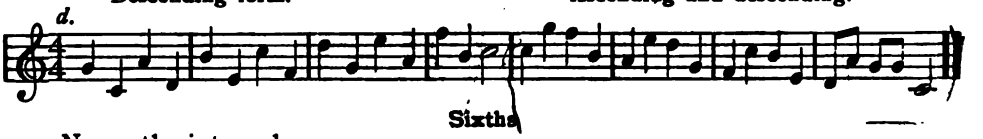
For individual practice,

c.

Fifths

Descending form. **Ascending and descending.**

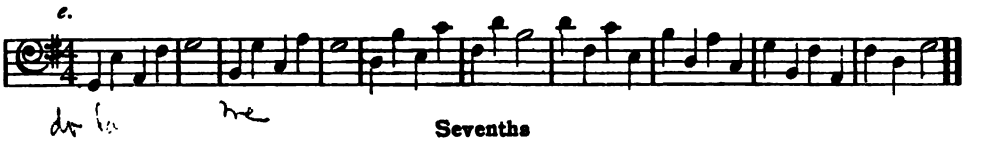
d.



Sixths

Name the intervals.

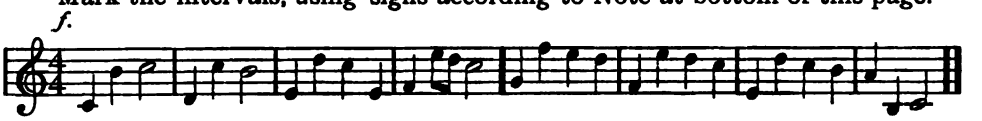
e.



Sevenths

Mark the intervals, using signs according to Note at bottom of this page.

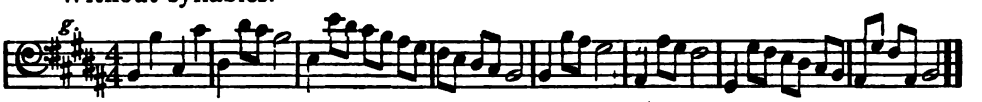
f.



Octaves

Without syllables.

g.



These intervals should be read by letter names.

CHAPTER IX

THE CHORD OF THE DOMINANT SEVENTH

Tones of the Dominant Seventh Chord. The tones 5, 7, 2, 4, of the scale (*sol*, *ti*, *re*, *fa*), constitute the chord of the dominant seventh; it is therefore a four-toned chord.

Its Intervals. The intervals between the different tones of the chord of the dominant seventh are as follows:

From 5 up to 7, inclusive, a major third (+ 3).
From 7 up to 2, inclusive, a minor third (– 3).
From 2 up to 4, inclusive, a minor third (– 3).
From 5 up to 2, inclusive, a perfect fifth, (o 5).
From 5 up to 4, inclusive, a minor seventh (– 7).

NOTE:—The sign *plus* (+) indicates a major interval, the sign *minus* (–), a minor interval, the sign *zero* (o), a perfect interval, and the sign *double-minus* (=), a diminished interval.

Its Resolutions. The dominant seventh is a dependent chord and must be followed by another chord called its *resolution*. Attention is called to the two most common resolutions, *viz.*, the *Cadence* and *Minor Resolutions*. Others are given in complete works on Harmony.

The Cadence Resolution. The root, *sol*, when in the bass, ascends or descends to the tonic, *do;* if in any other voice, it is carried over into the next chord, *i. e.*, *sol* remains *sol*. The seventh of the chord, *fa*, descends to the tone next below it, *mi;* rarely it may resolve otherwise. The fifth of the chord, *re*, descends to the tone next below it, *do;* or it may be omitted and the root, *sol*, doubled. The third, *ti*, ascends to the tonic, *do*, if in the upper voice; but if in an inner voice, *viz.*, alto or tenor, it may descend a third, provided the bass ascends.

The Minor Resolution. The minor resolution differs from the cadence resolution in that the root, *sol*, ascends to the tone next above it; and the third, *ti*, may ascend to the tonic, *do*, or descend to the tone next below, *la*.

Exercises

The class should be divided into four sections, and the tones *sol*, *ti*, *re*, *fa* should be sung separately, also together as a chord. In the cadence resolution the fifth of the chord is often omitted and the root doubled. Practice both the cadence and minor resolutions, observing that in the latter the *root* of the chord is not doubled.

CHORD EXERCISE

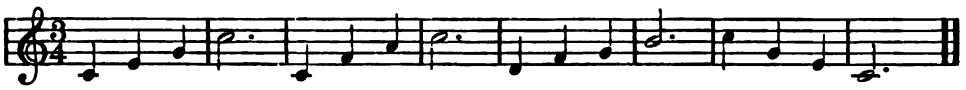
1 3 5 8 *Tonic Triad.*

1 4 6 8 *Subdominant Triad.*

2 4 5 7 *Dominant 7th Chord.*

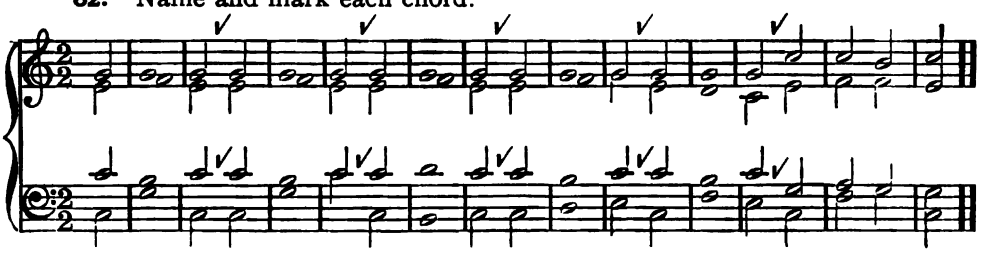
8 5 3 1 *Tonic Triad, descending form.*

81. On the staff.

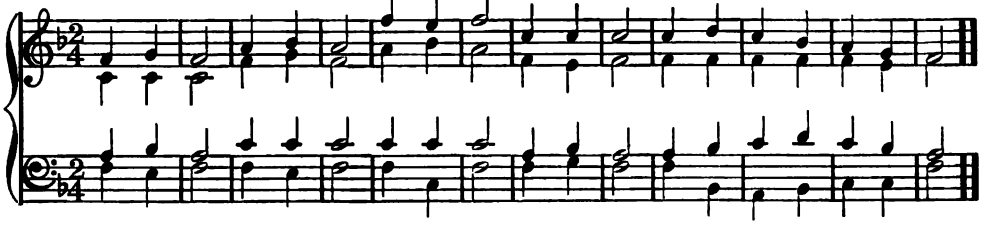


CADENCE RESOLUTION

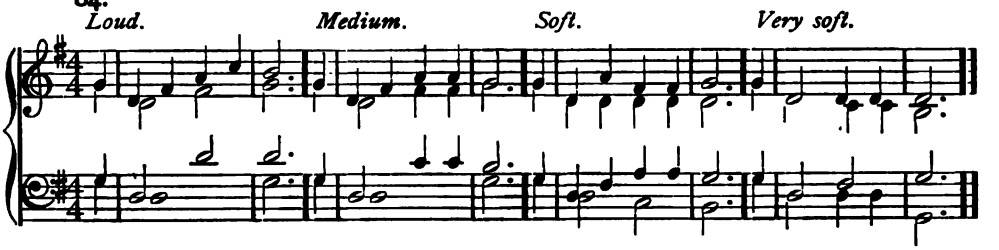
82. Name and mark each chord.



83. Name and mark each chord.

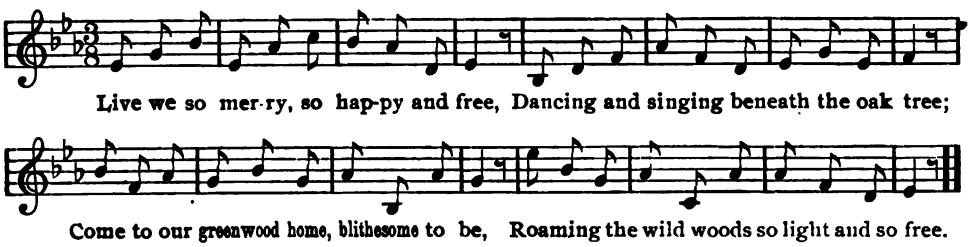


84.



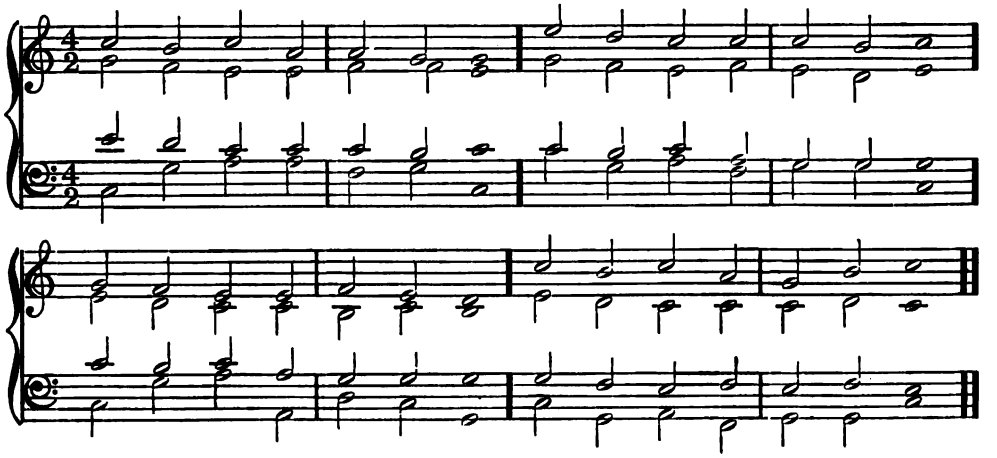
LIVE WE SO MERRY.

Mark each chord in pencil.

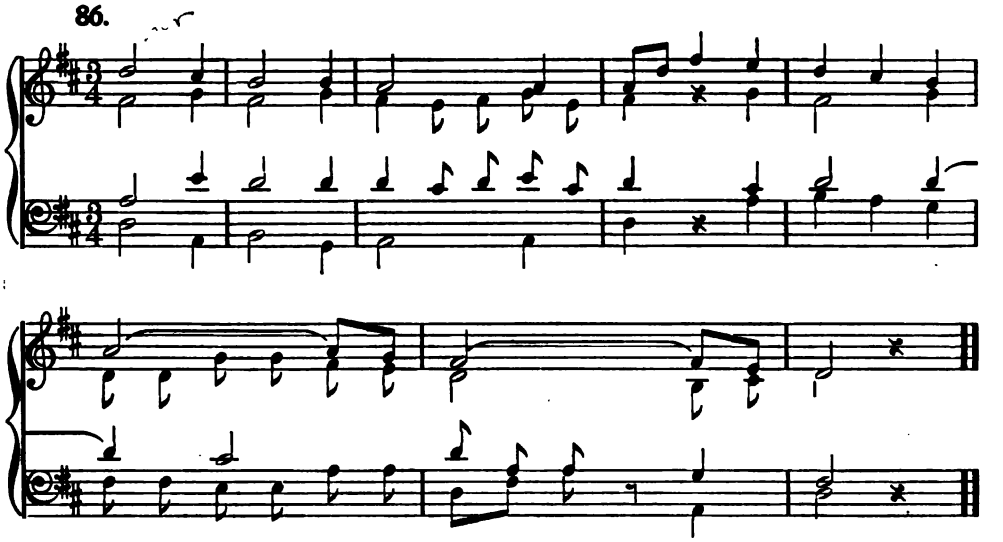


THE MINOR RESOLUTION

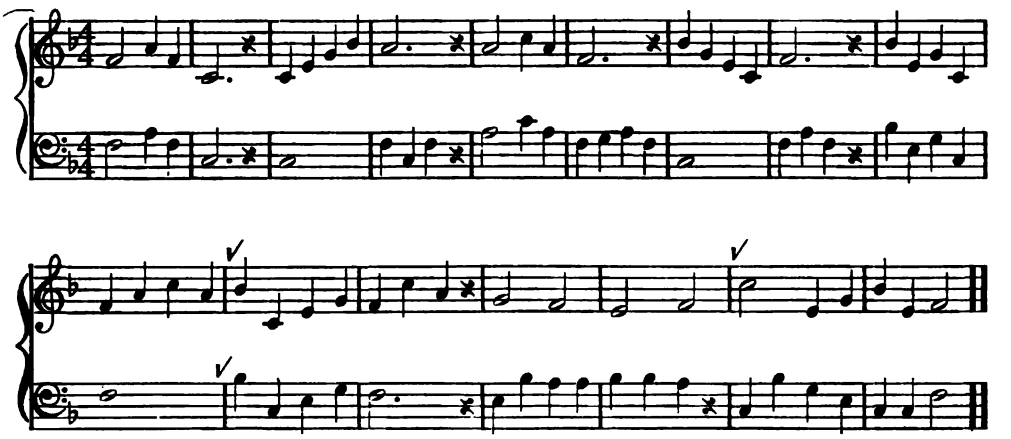
85. Name each dominant seventh chord and its resolution.



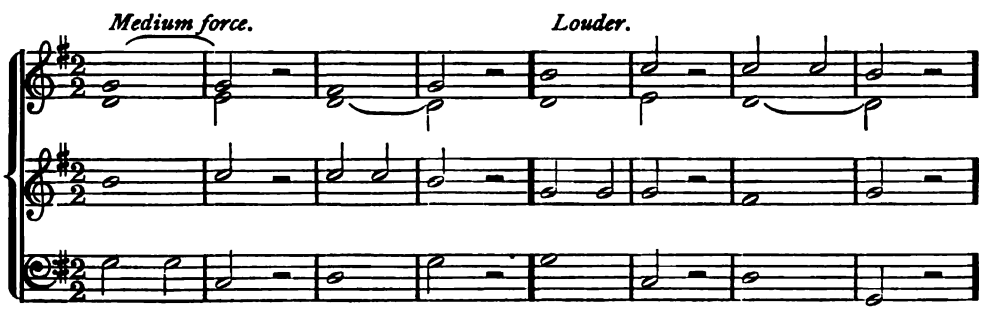
86.

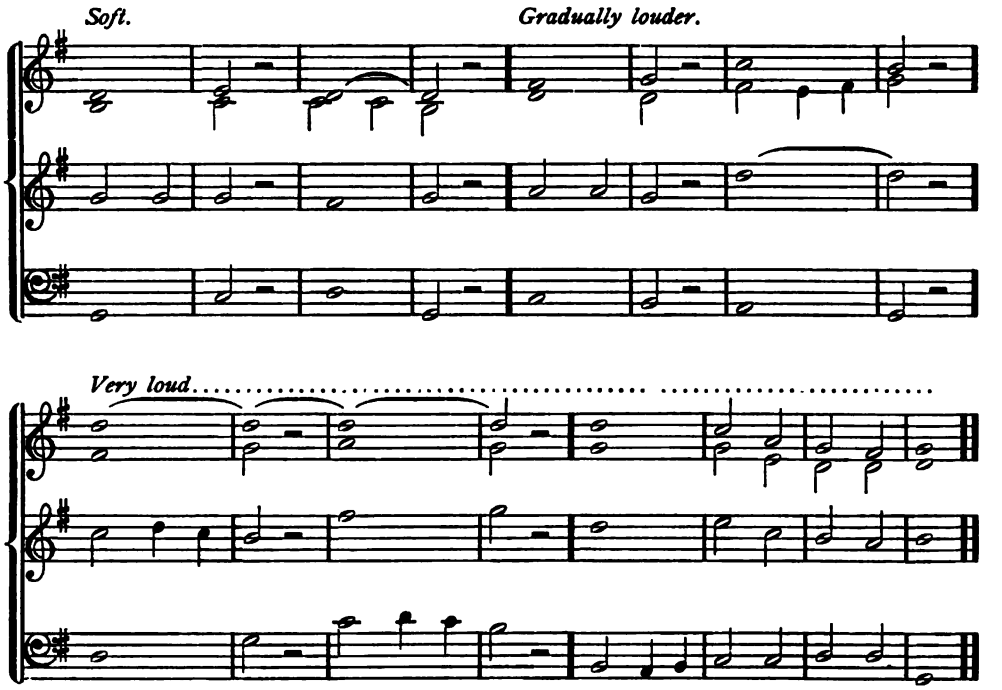


87. Designate the chord upon which each measure is formed.



88.





COLLATERAL READING: *Harmony Simplified*, F. L. York, chap. v, p. 21. Published by the Oliver Ditson Co. *Harmony*, Bridge and Sawyer, page, 56, chapters viii and ix.

CHAPTER X

SUMMARY OF KINDS OF MEASURES

Measure Signatures. The figures of the measure signature are explained as follows: The upper figure shows the number of pulses in a measure and the kind of measure; the lower figure shows the kind of note that represents a one-pulse tone. The entire measure signature shows the contents of each measure in notes or rests.

Classification of Measures. Measures are either simple or compound. The *Simple Measures* are:

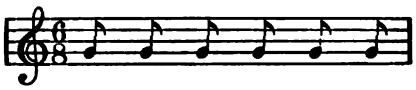
1. The Two-pulse Measure. This places a strong accent on the first pulse. Its three measure signatures are $\frac{2}{2}$ $\frac{2}{4}$ and $\frac{2}{8}$.

2. The Three-pulse Measure. This places a strong accent on the first pulse. Its measure signatures are $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$.

3. The Four-pulse Measure. This places a strong accent on the first pulse and a light accent on the third. Its measure signatures are $\frac{4}{2}$ $\frac{4}{4}$ and $\frac{4}{8}$.

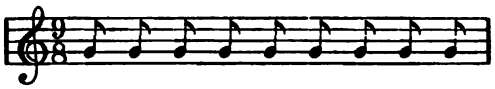
The *Compound Measures* are:

1. The Six-pulse Measure. This is derived from the two-pulse measure by dividing each pulse of the latter into thirds, thus:



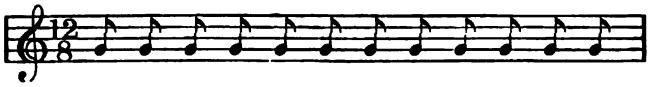
With the pulses so divided, a strong accent falls upon the first pulse of the measure, and a light accent upon the fourth pulse, as indicated in the above example. The six-pulse measure signatures are $\frac{6}{8}$, the one most used, $\frac{6}{2}$ and $\frac{6}{4}$.

2. The Nine-pulse Measure. This is derived from the three-pulse measure by dividing each pulse of the latter into thirds, thus:



With the pulses so divided, a strong accent is placed upon the first pulse of the measure, and a light accent upon the fourth and seventh pulses. The one nine-pulse measure signature in general use is $\frac{9}{8}$.

3. The Twelve-pulse Measure. This is derived from the four-pulse measure by dividing each pulse of the latter into thirds, thus:



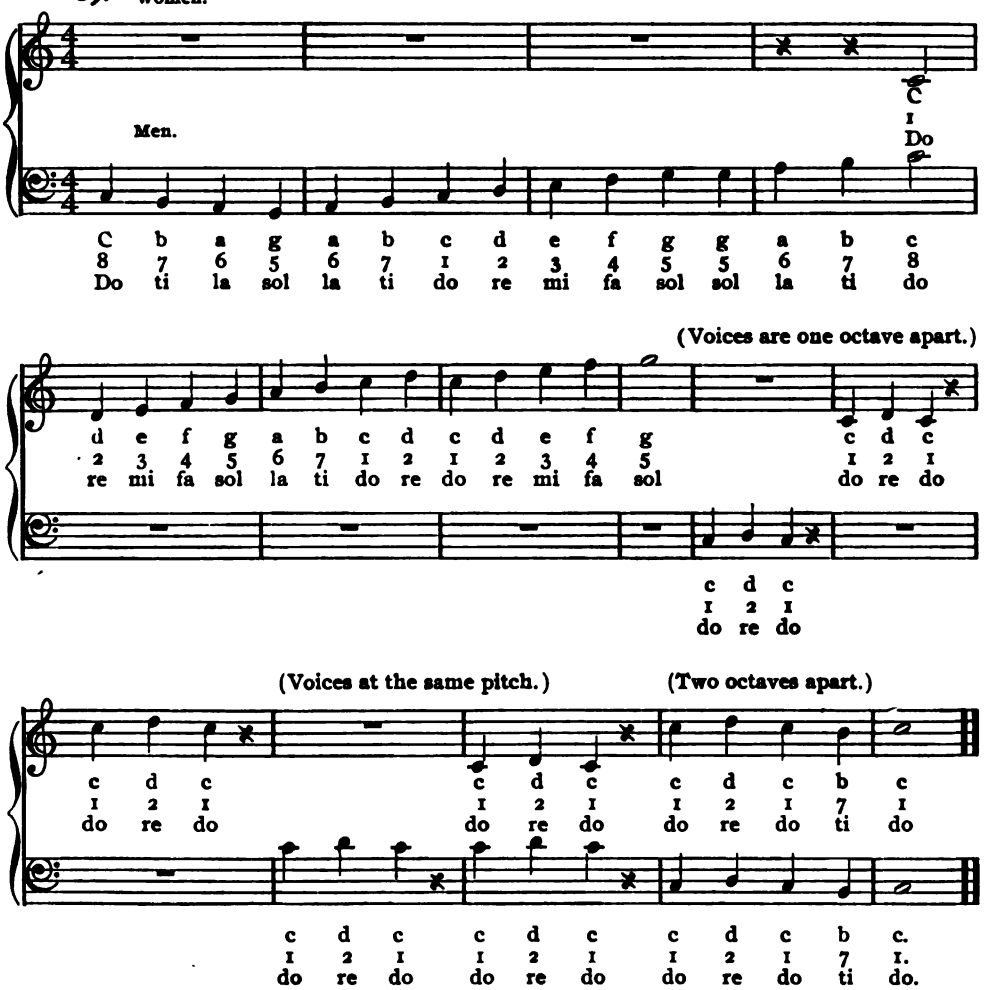
With the pulses so divided, a strong accent is placed upon the first pulse of the measure, a light accent upon the seventh pulse, and a slight accent upon the fourth and tenth pulses. The only twelve-pulse measure signature in general use is $\frac{12}{8}$.

Students should write four or eight measures according to each of the above measure signatures.

COLLATERAL READING: *Normal Musical Handbook*, Root, page 23, paragraphs 92 to 102. *Elements and Notation*, McLaughlin, page 23, paragraphs 113 to 119.

MEN'S AND WOMEN'S VOICES.

89. Women.



Difference in Pitch. The above example illustrates that women's voices differ from men's voices in pitch, one octave. It will also be observed that the first line below the staff — when the treble or G clef is used — represents the same pitch as the first line above the staff when the bass or F clef is used, and as the third space when the tenor clef is used.

Women's voices are classified thus: { High voices — Soprano. / Low voices — Contralto.

Men's voices are classified thus: { High voices — Tenor. / Low voices — Bass.

A voice between bass and tenor is called Baritone.

A voice between alto and soprano is called Mezzo (met-zo) Soprano.

The words treble and soprano are used as synonymous terms.

The words alto and contralto are used as synonymous terms.

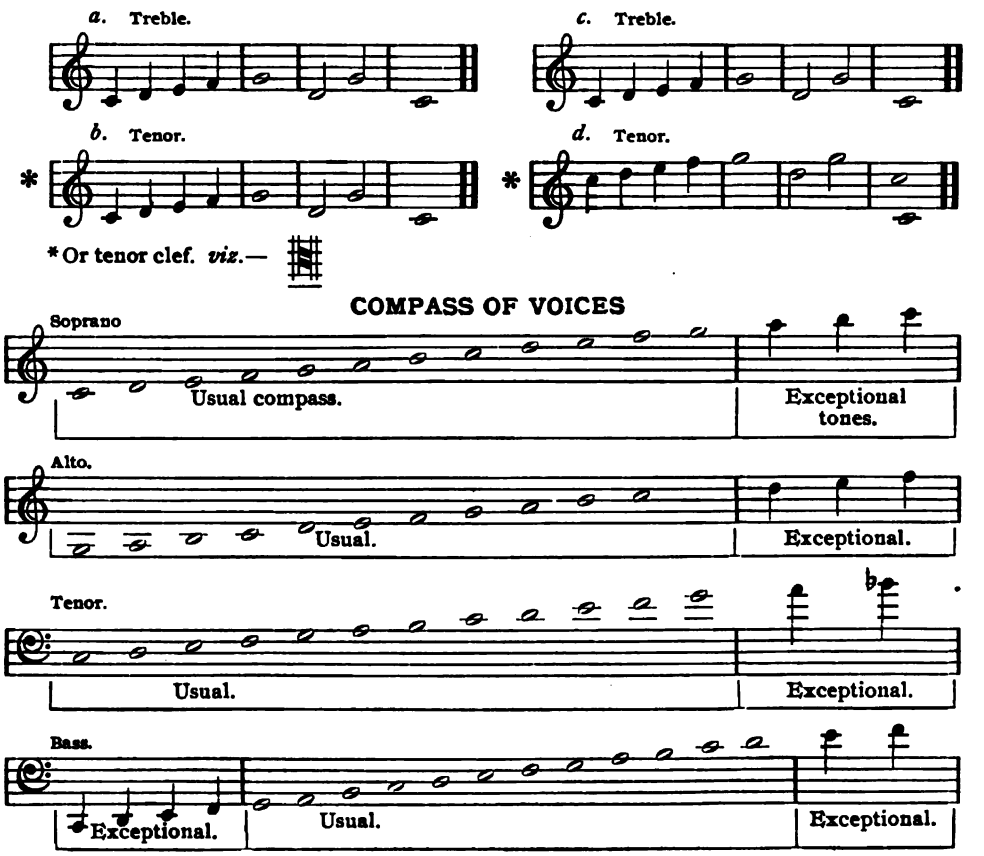
The treble clef is used in writing for the soprano and alto, and sometimes for the tenor voice, though the tenor clef (𝄡) is generally in use.

The bass clef is used in writing for the bass, and sometimes for the tenor voice.

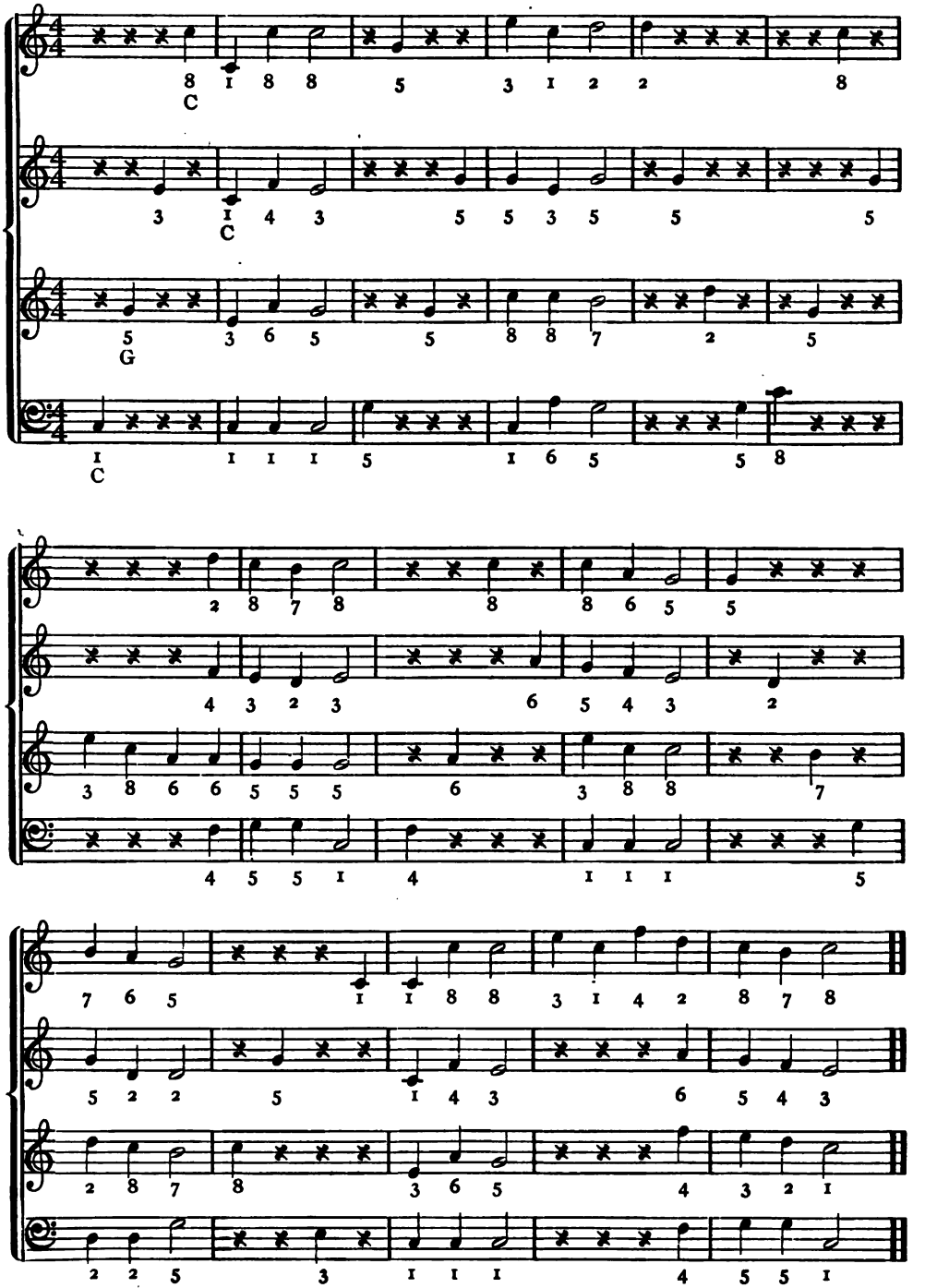
When the treble clef is used for the tenor voice, the music is to be sung an octave lower than it is written.

Examples Illustrating the Two Uses of the G Clef. Examples *a* and *b*, although they appear the same to the eye, are, by the different use of the clef, in reality an octave apart, the tenor being an octave below the treble.

Although examples *c* and *d* appear different to the eye, they are, in respect to pitch, the same. This is on account of the difference of pitch existing between the tenor and soprano voices.



90. Sing pitch names, and words of one syllable.



CHAPTER XI

ARTICULATION AND PRONUNCIATION

(Arranged by Marshall Pease.)

Articulation and Pronunciation. The following rules should be carefully studied:

1. Emphasize the first letter if it is a consonant, and articulate the final letter distinctly.

2. Do not sustain a final consonant.

3. The consonant sounds, *f*, *m*, *n*, *ng*, and *r*, are continuant sounds and have a semi-vowel value; hence they must not be prolonged when they occur at the end of a syllable.

4. The letter *r* should be lightly trilled — more strongly when it precedes than when it follows a vowel sound.

5. Quality of tone, to which great attention should be paid, depends largely upon purity of the simple vowel sounds *ah* and *e* as in *see*.

Compound Vowels and Diphthongs. The compound vowels and diphthongs are:

A as in *fate* (with a final light sound or vanish of *ee*).

O as in *go* (with a final light sound or vanish of *oo*).

I as in *ice* (with a final light sound or vanish of *ee*), on low and middle tones; like *ah* (with a final light sound or vanish of *long i*) on high tones.

OU as in *out* (with a final light sound or vanish of *oo*).

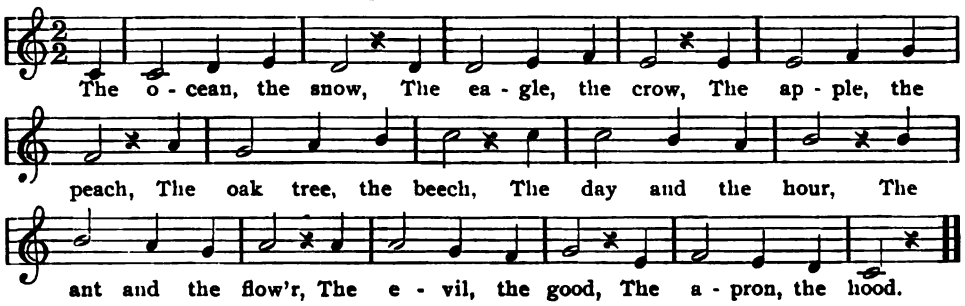
OI as in *oil* (with a final light sound or vanish of *ee*).

U as in *mute* (with a final light sound or vanish of *oo*).

The tone must be held upon the first sound — the second sound, or the vanish, being but lightly sounded and only as the tone ceases. The single exception is *u*, as in *mute;* here the tone is held on the second sound.

When the word *the* comes before a word beginning with a vowel, or silent *h*, give *e* its long sound; where *the* occurs before a word beginning with a consonant, give *e* its obscure sound (approaching short *u*).

91. For articulation and pronunciation.



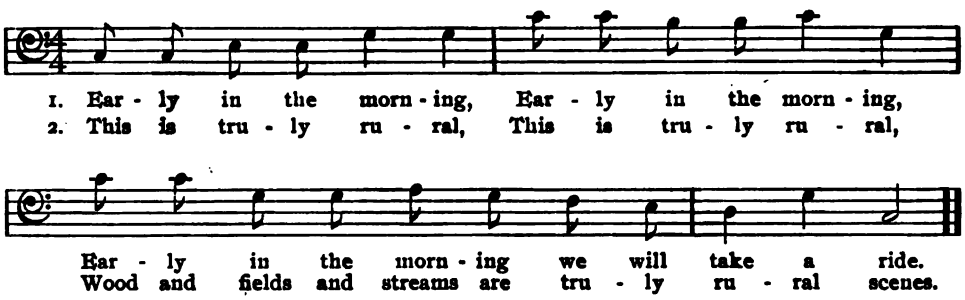
The following also are suggested to be sung to the scale:

man	run	earth	thorough	through	father
mother	and	too	cheerily	merrily	eternity
blow	hurry	ip-it-ik	loud	flower	mind
this	their	regular			

Words. The thoughtful teacher will select words containing different vowels and have them sung at a convenient pitch. The following are suggested:

home	roam	foam	face	lace	place
back	rack	tack	arm	farm	harm
all	fall	ball	rest	vest	best
night	right	might	splash	crash	dash

92. Practice of " r " before and after vowels.



CHAPTER XII

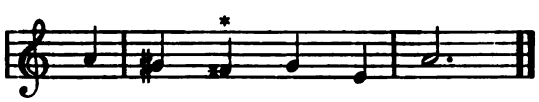
CHARACTERS AND SIGNATURES

Sharps and Flats. This character (♯), called a *sharp*, causes the degree upon which it is placed to represent the pitch next above that which it would otherwise represent.

This character (♭), called a *flat*, causes the degree upon which it is placed to represent the pitch next below that which it would otherwise represent.

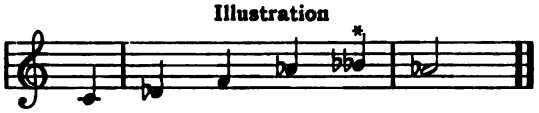
The *double sharp* (𝄪) affects a degree which has been already sharped, as a sharp affects a degree which has not been sharped. If used upon a degree which has not been sharped, the degree represents a pitch one step higher.

Illustration



The *double flat* (𝄫) affects a degree which has been already flatted, as a flat affects a degree which has not been flatted. If used upon a degree which has not been flatted, the degree represents a pitch one step lower.

Illustration



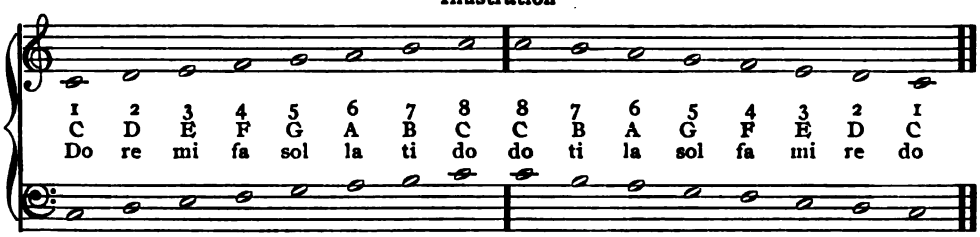
CHAPTER XIII

THE MAJOR SCALE

The Major Scale Described. The major scale is a series of eight tones, the intervals between which are as follows: Major seconds, each equal to a step, which occur between all the tones except 3 and 4 and 7 and 8; and minor seconds, each equal to a half step, which occur between 3 and 4 and 7 and 8. Thus, if the scale begins on C, the minor seconds occur between *e* and *f* and *b* and *c*.

The Major Scale, Key of C.

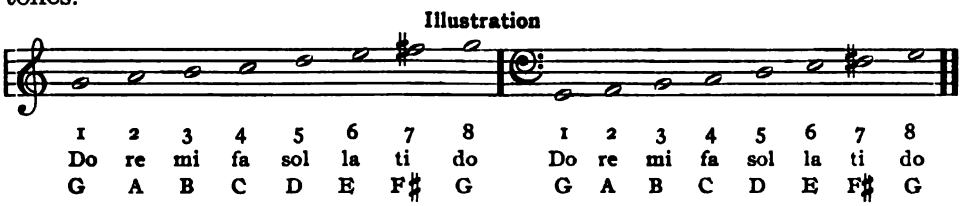
Illustration



In the complete scale of eight tones, the eighth is really a repetition of the first in a higher octave.

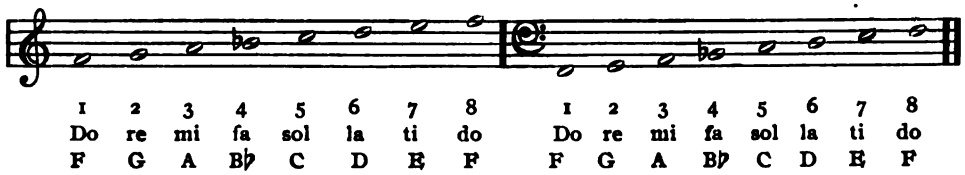
The Major Scale, Key of G. When the major scale begins on G, then F♯ must be taken instead of *f*, in order that a major second may occur between *e* and the tone next above it— which are now the sixth and seventh tones— and a minor second between the seventh and eighth tones.

Illustration



The Major Scale, Key of F. When the major scale begins on F, then B♭ must be taken instead of *b*, in order that a minor second may occur between the third and fourth tones, and a major second between the fourth and fifth tones.

Illustration

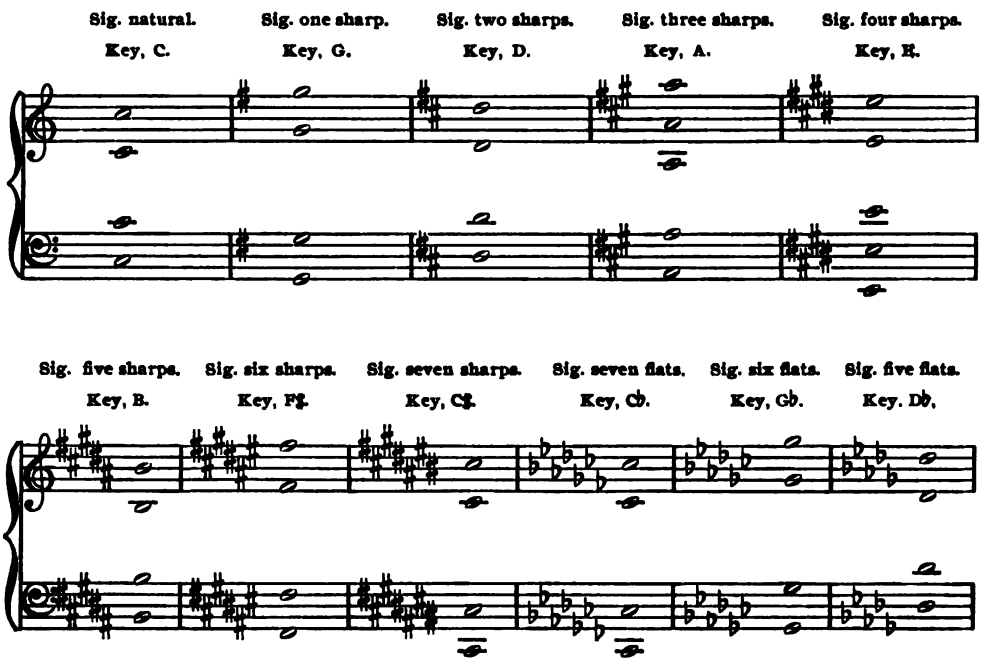


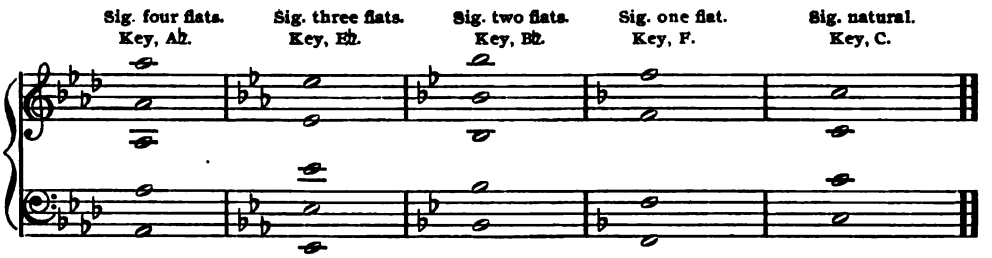
According to the same principle, the scale is represented on all the other tones, and should be written in fifteen keys. From one to seven sharps and from one to seven flats, inclusive, to be used.

The scales should be written without signatures, as above. Sharps and flats must then be inserted as needed. The scales should also be played by each student upon the pianoforte, organ, or violin. *This is absolutely necessary.* Students unaccustomed to any instrument should at least play the scales with one hand on pianoforte or organ.

Key Signatures. The sharps and flats necessary to the representation of the major scale in different keys are written immediately after the clef, and are termed the *key signature.* Unless discontinued, they have effect throughout the piece in all octaves.

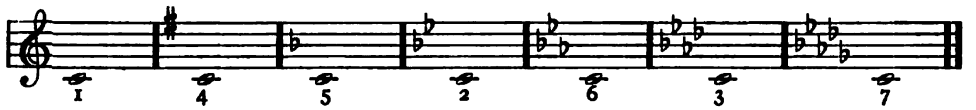
Diagram of Major Key Notes and Key Signatures.





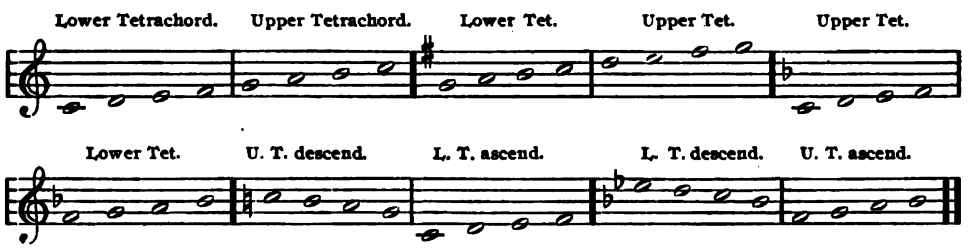
Tone Positions. Each tone occupies a fixed place in the scale in seven different keys. Thus, *c* is number 1 in the scale of C, 4 in the scale of G, 3 in the scale of A ♭, etc. Students should both orally and in written exercises assign to any tone named by the teacher its seven different places in the scales of seven different keys.

Illustration



The Tetrachord. A *tetrachord* is a series of four tones. The first four tones of the scale form the lower tetrachord and the four upper tones of the scale form the upper tetrachord. *Practice the tetrachords separately.*

NOTE.—Tetrachord is derived from a Greek word, meaning an instrument of four strings.



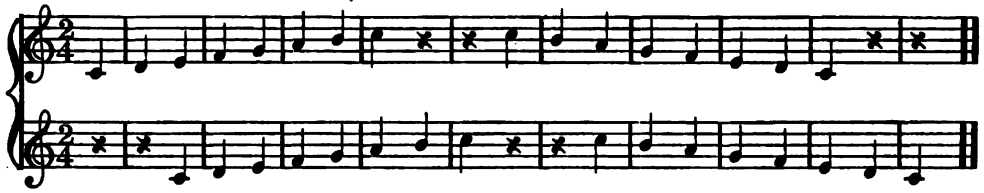
Exercise

Independence in scale singing may be secured by singing the tetrachords. The class should be divided into two divisions and the lower and upper tetrachords sung alternately, thus:

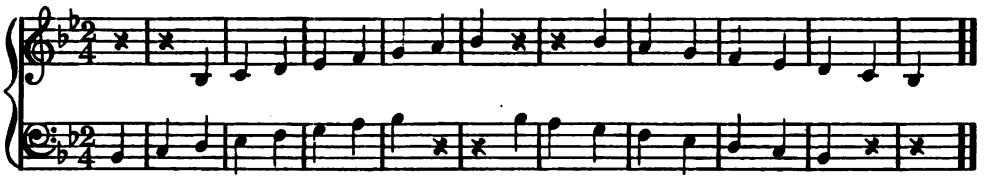
First division sing the lower tetrachord ascending, by scale names.
Second division sing the upper tetrachord ascending, by scale names.
First division sing the upper tetrachord descending, by scale names.
Second division sing the lower tetrachord descending, by scale names.
First division sing the upper tetrachord ascending, by scale names.
Second division sing the lower tetrachord ascending, by scale names.
First division sing the lower tetrachord descending, by scale names.
Second division sing the upper tetrachord ascending, by scale names.

The scale should also be sung in thirds, sixths, and tenths; as,

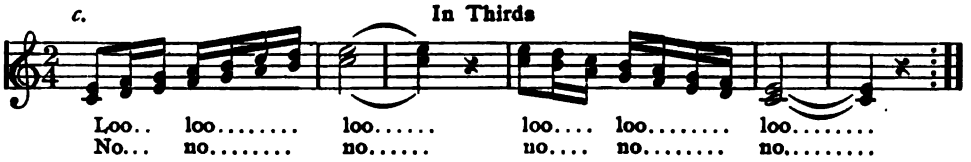
a. **In Thirds**



b. **In Sixths and Tenths**

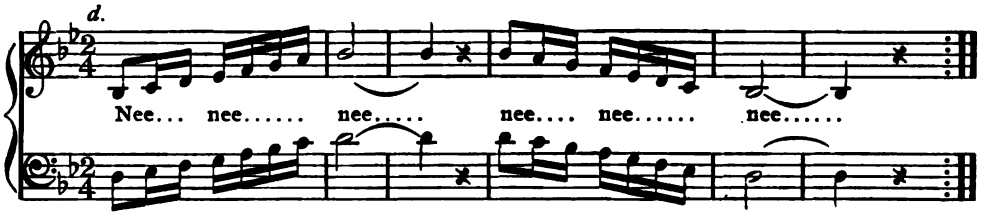


c. **In Thirds**

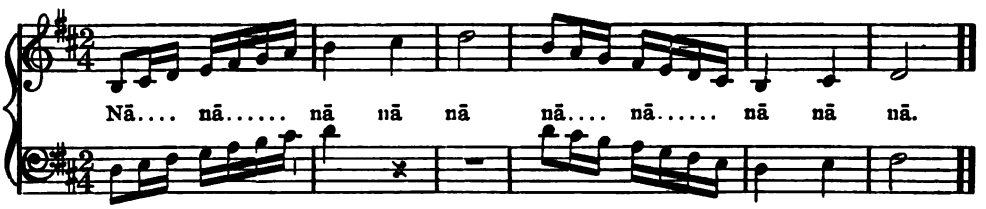


In Sixths

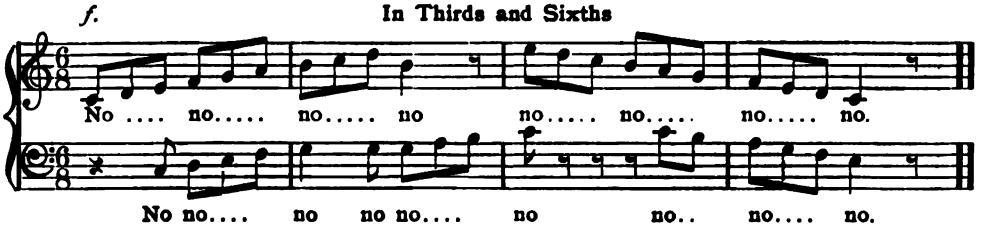
d.



e. **In Sixths**



f. **In Thirds and Sixths**



CHAPTER XIV

INCIDENTALS AND TRANSPOSITION

Incidentals; Definition and Use. *Incidentals* (usually called *accidentals*) is the term applied to sharps, flats, naturals, double sharps, and double flats, when they are used in the course of a piece of music. They introduce tones foreign to the key indicated by the key signature, or restore those which have been changed.

Incidentals are used in two ways, *viz.*, to *represent a change of key* or to *indicate chromatic tones*. These two ways can be distinguished by their different musical effects and by a knowledge of the accompanying chords.

The signs are *essential* when they establish a key; they are *chromatic* when they indicate tones between those of the scale.

Unless discontinued, incidentals affect the pitch of the degree of the staff upon which they are placed, throughout the remainder of the measure in which they occur; in any case their effect terminates with this measure.

Discontinuations. A natural (♮) discontinues the effect of a sharp (♯) or flat (♭), and the effect of a natural may be discontinued by a sharp or flat.

The effect of a double sharp (𝄪) is discontinued and the effect of a single sharp restored by a natural and a sharp (♮♯), or by a sharp only — the latter preferred.

The effect of a double flat (𝄫) is discontinued and the effect of a single flat restored by a natural and a flat (♮♭), or by a flat only — the latter preferred.

The effect of a double flat or a double sharp may be entirely discontinued by a natural.

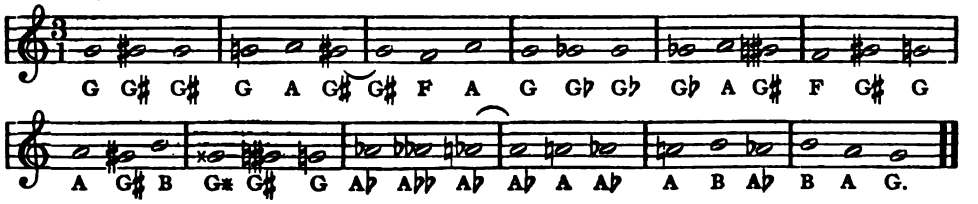
NOTE:—The term incidental is better than accidental, the term commonly used, because these signs are used *intentionally* not *accidentally*.

" Because of its power to remove the effect of a sharp, a flat, a double sharp, or a double flat, thereby assuming the properties of all these signs, a natural is also called a *cancel*."

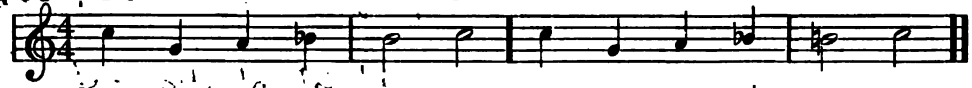
—From "Elements and Notations of Music," by McLaughlin.

Illustrations

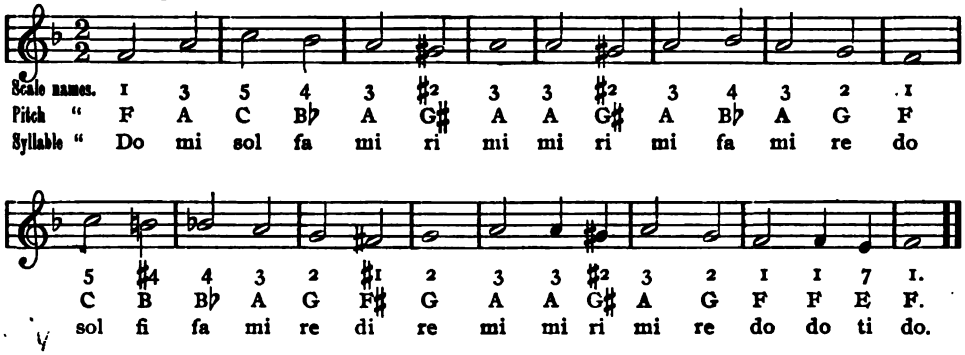
The natural before the fourth note is not necessary, but is used to insure accuracy.



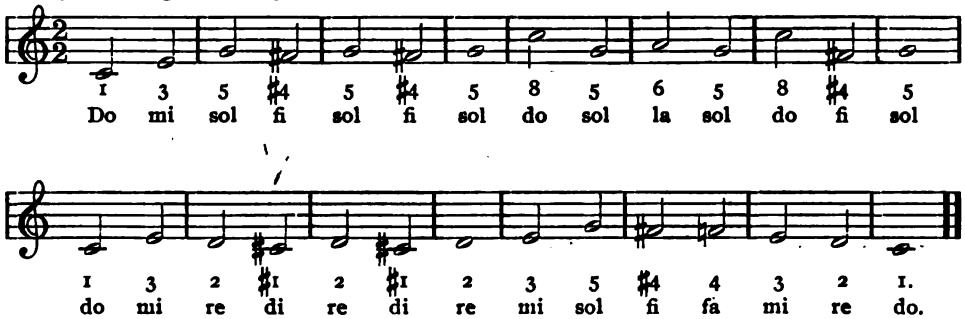
The second and fourth measures are exactly alike, but the latter way of writing is preferred.



93. Sing to the word "no."

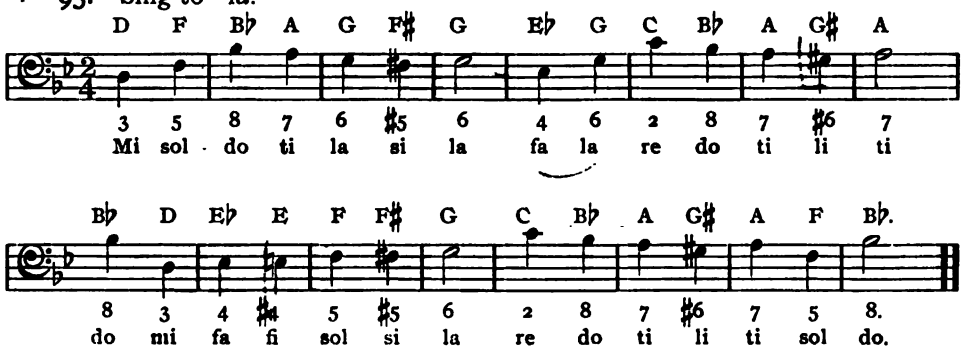


94. Sing to the syllable "nee."

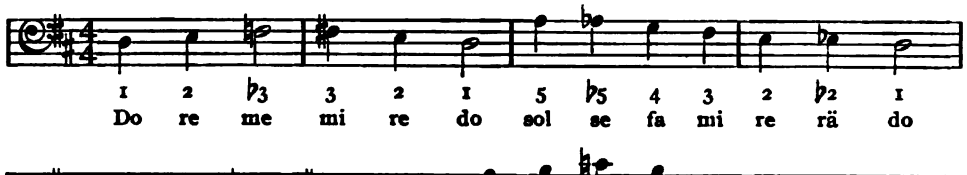


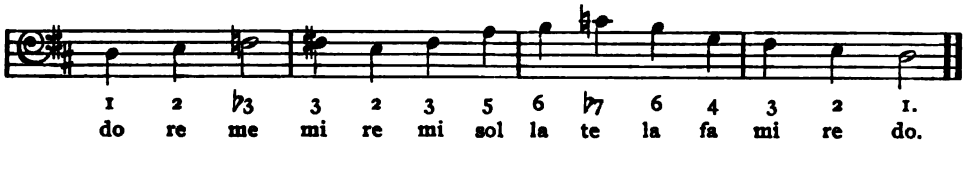
In No. 95 the natural (cancel) has the effect of a sharp: in No. 96 it has the effect of a flat.

95. Sing to "la."

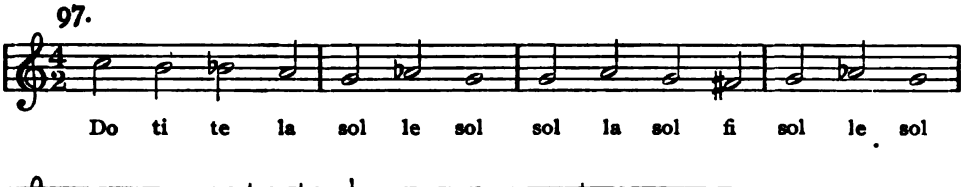


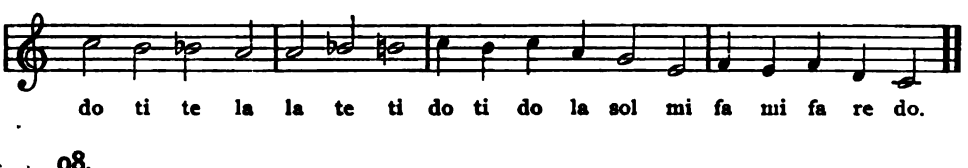
96. Sing to the syllable "nay."



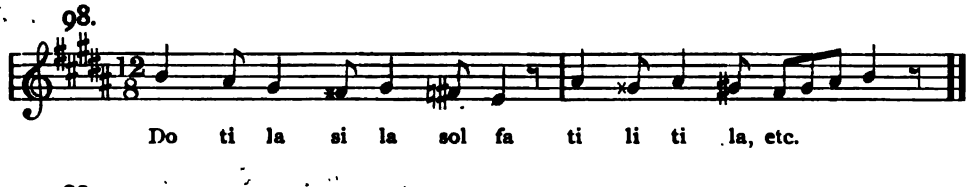


97.

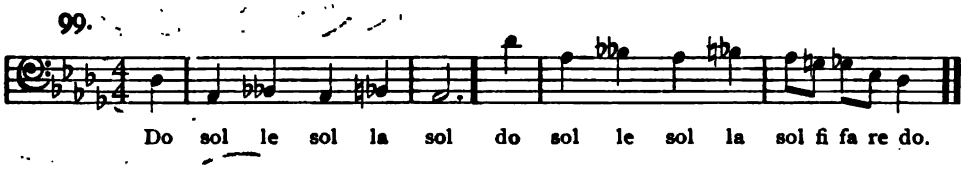




98.



99.

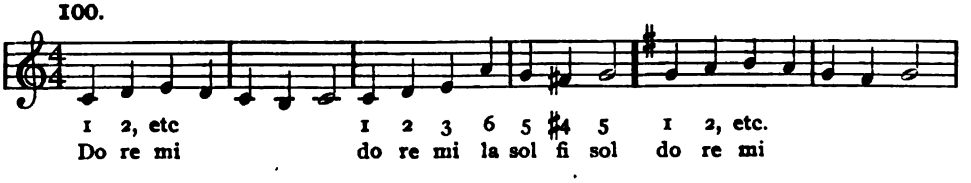


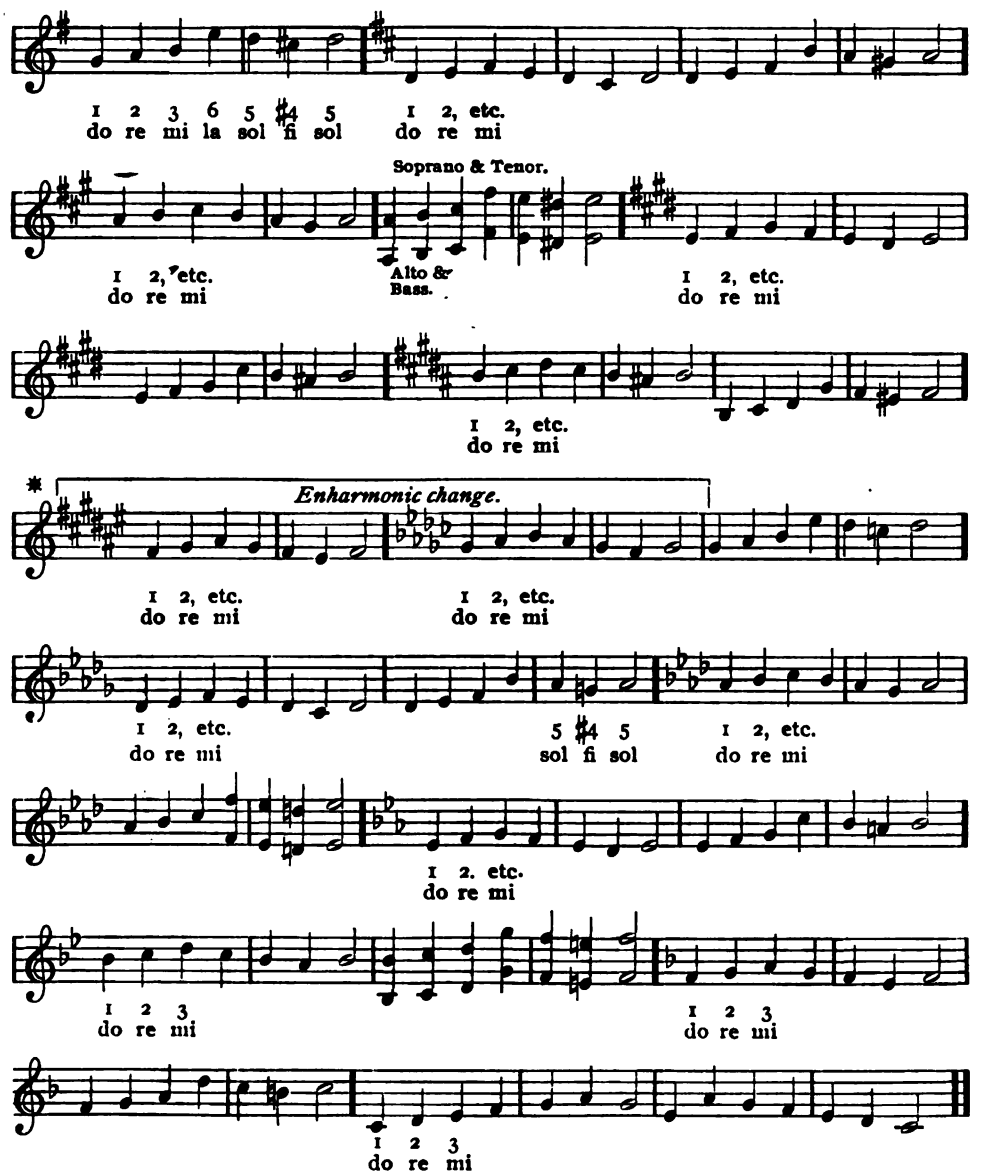
Transposition. Practical transposition is *playing* or *singing* a scale, musical exercise, or composition in a key different from the one in which it is written.

Theoretical transposition is *writing* a scale, musical exercise, or composition in a key different from the one in which it is written.

Rule: In regular transposition by sharps, 5 in the scale of one key is taken as 1 (the key note) in the scale of the succeeding key.

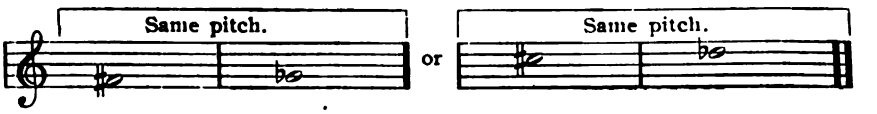
100.





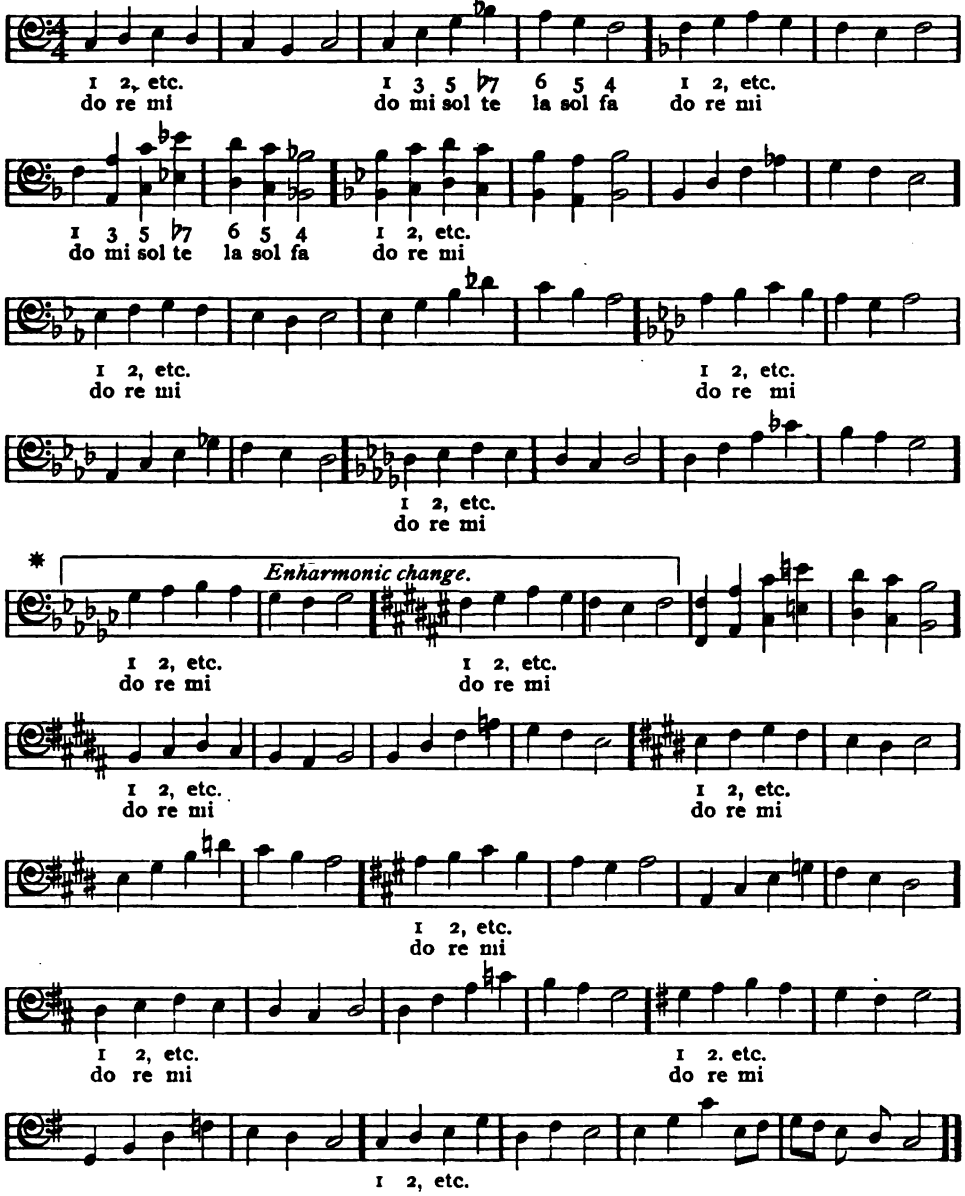
*An *enharmonic change* is a change to the eye but not to the ear. For example, the keys of F♯ (signature six sharps) and of G♭ (signature six flats), though they appear differently on the staff, are the same to the ear when played upon the pianoforte or other instrument.

Thus:



Rule: In regular transposition by flats, 4 in the scale of one key is taken as 1 (the key tone) in the succeeding key.

101.

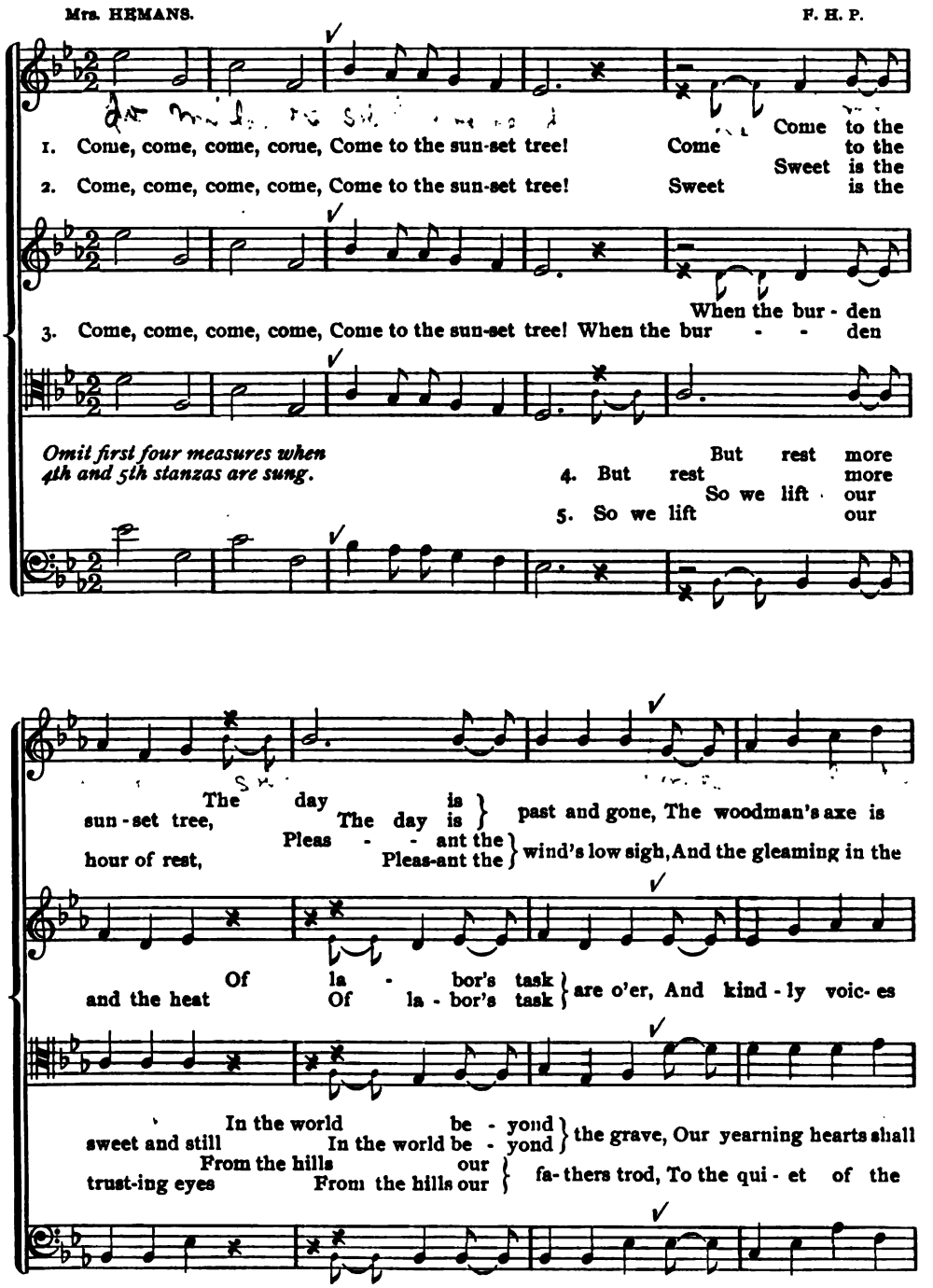


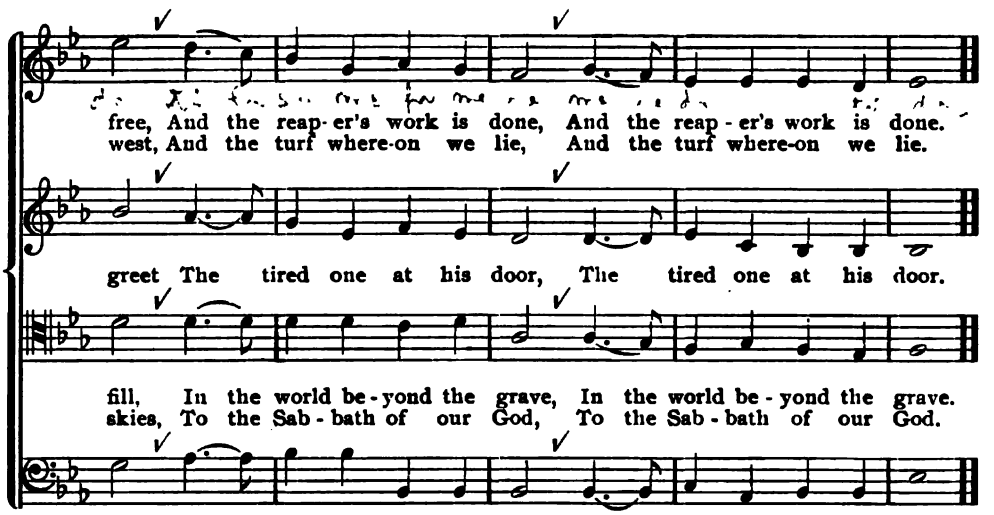
These exercises in transposition should be sung both with and without help from an instrument.

After singing, compare the last tone with the first tone to ascertain how much the pitch has been changed.

COME TO THE SUNSET TREE.

Mrs. HEMANS. F. H. P.





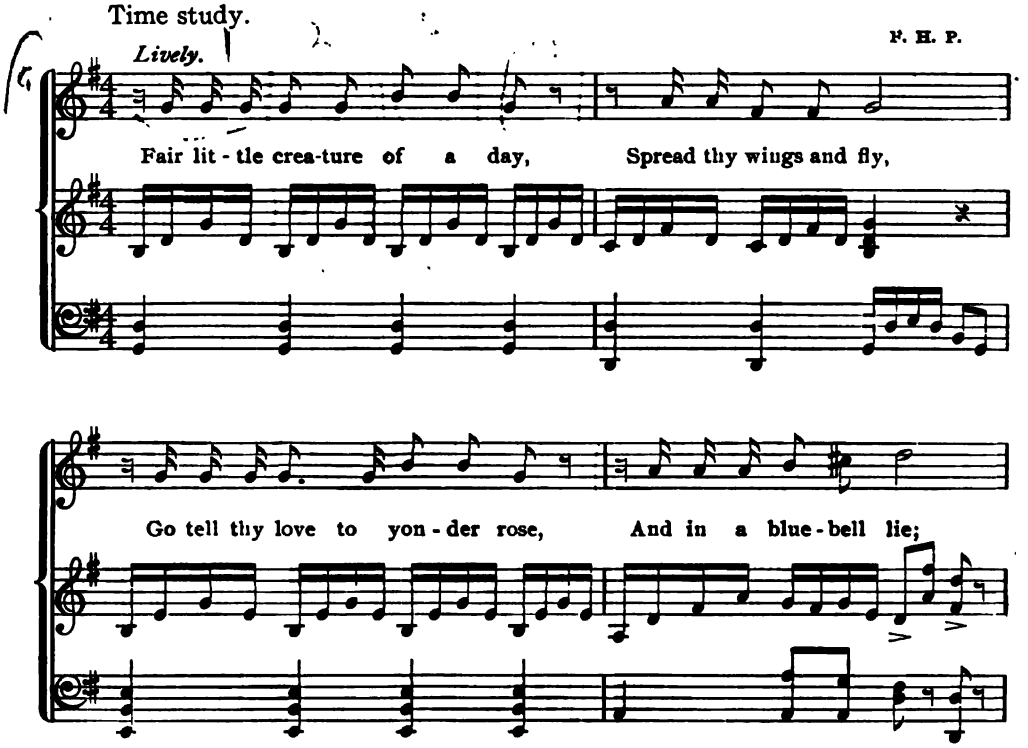
N. B. The first four measures may be sung after the fifth stanza, as a coda.
The teacher should define the term *coda*.

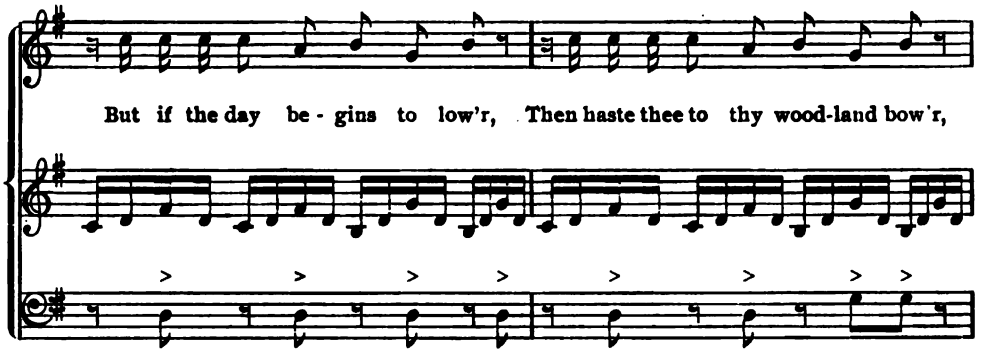
THE DAY-FLY.

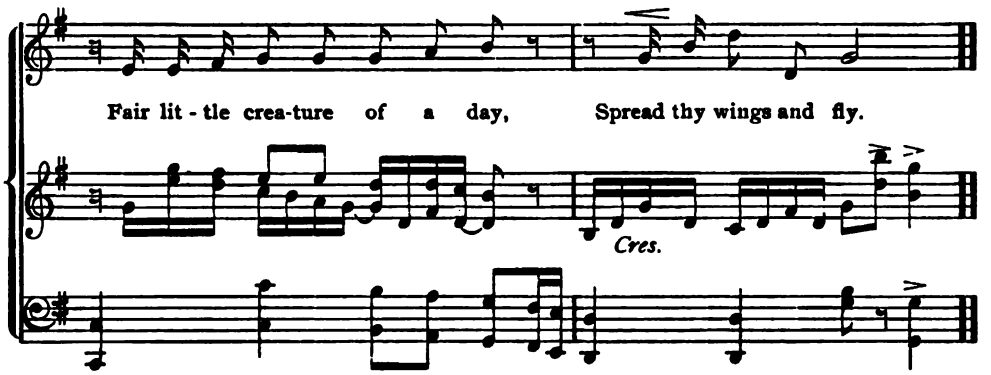
Time study.

Lively.

F. H. P.

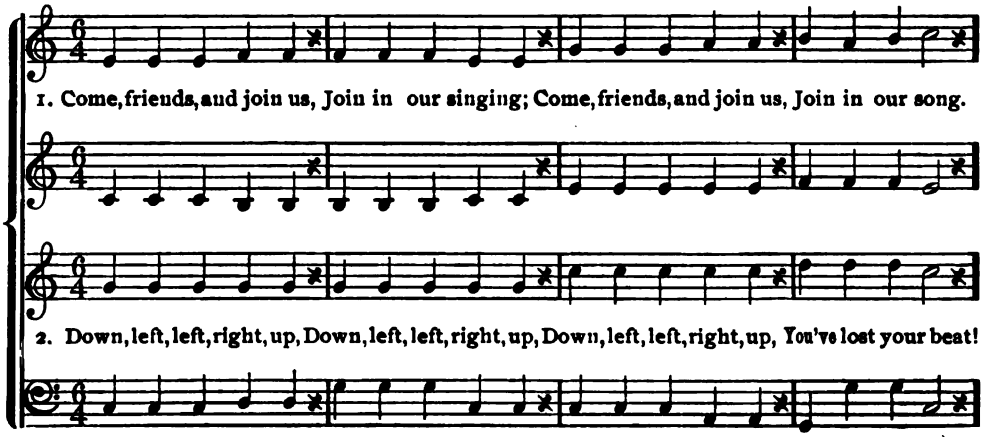


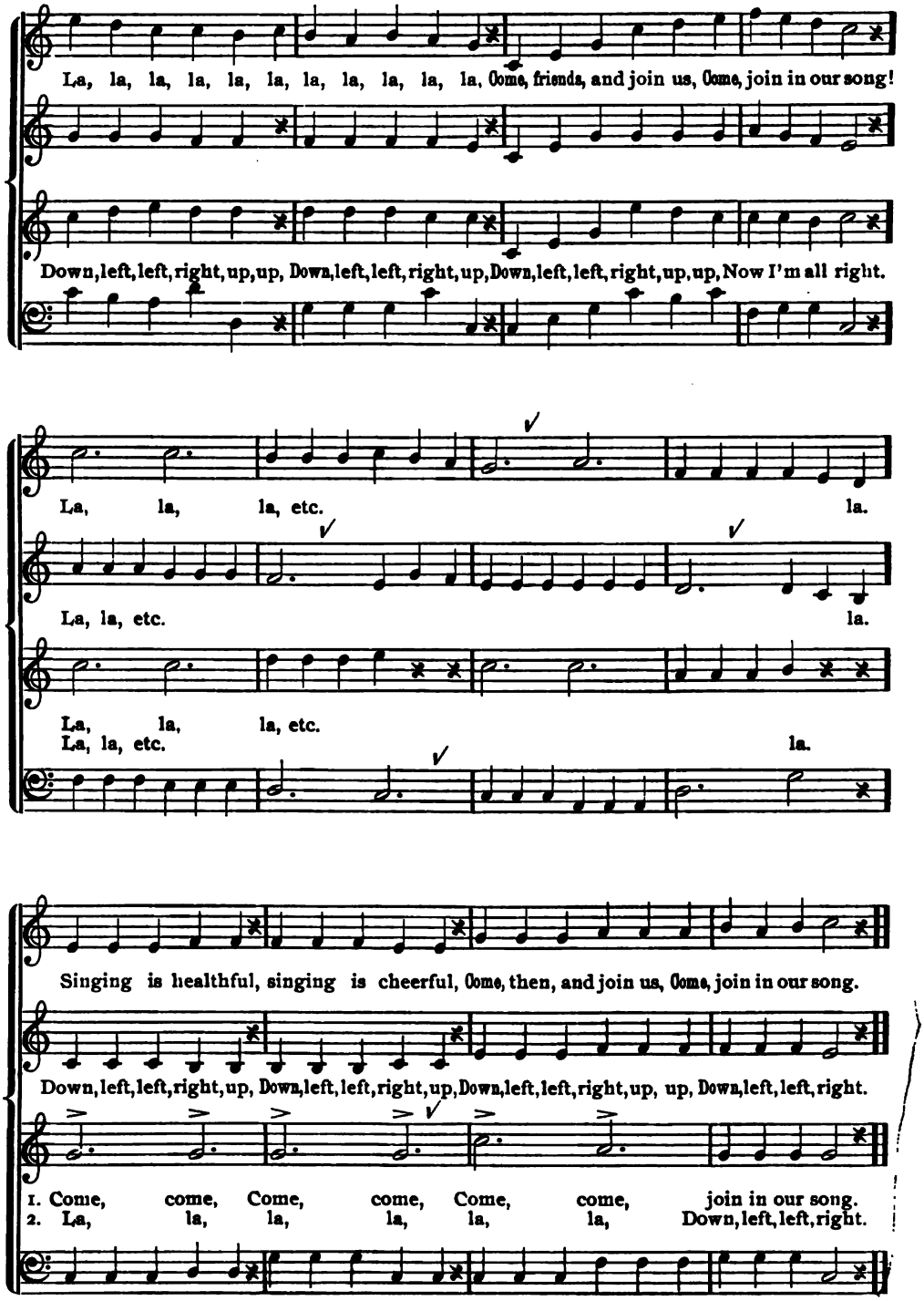




COME, FRIENDS, AND JOIN US.

Beat time while singing; six beats in a measure.



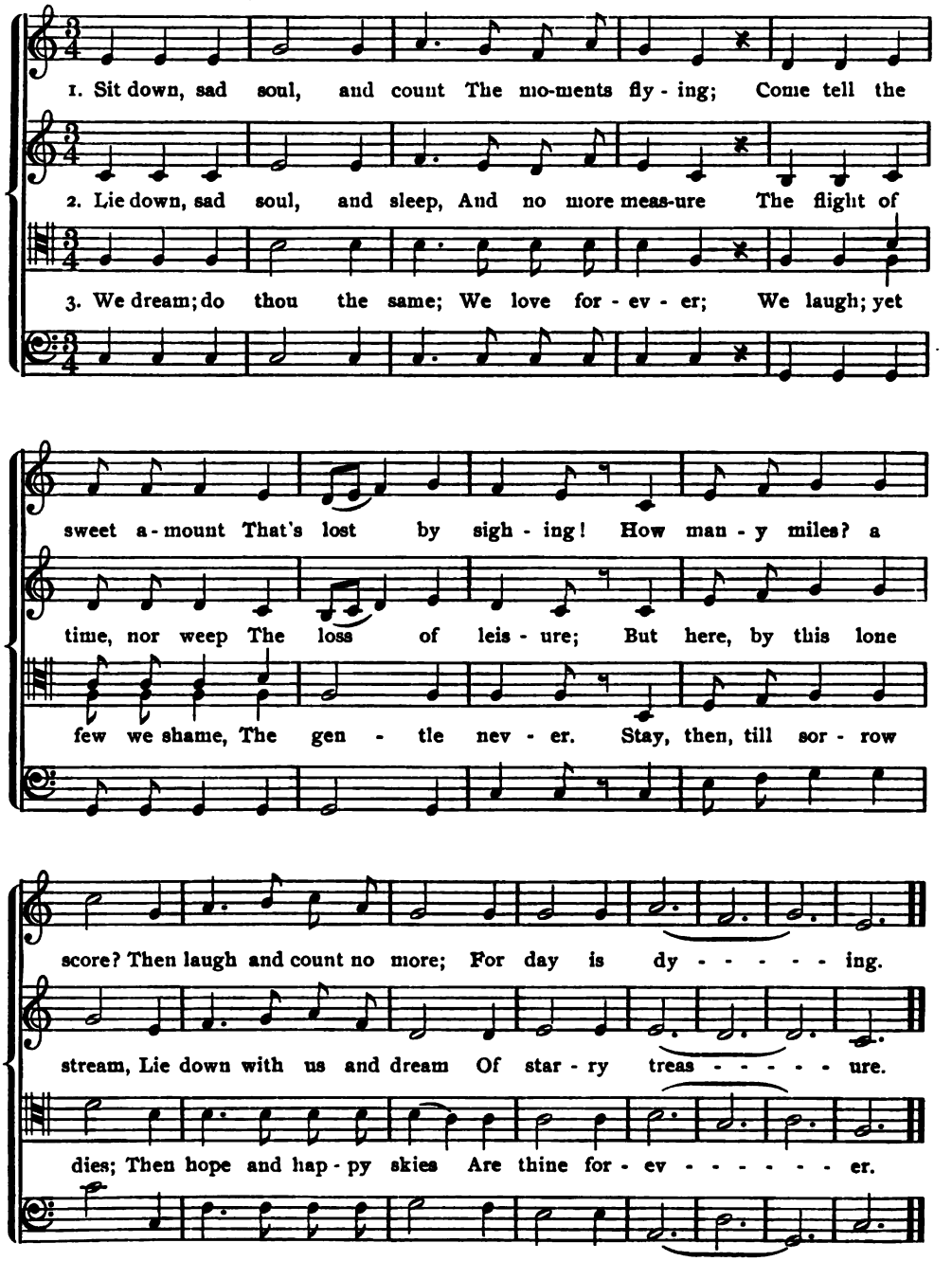

La, la, la, la, la, la, la, la, la, la, la, Come, friends, and join us, Come, join in our song!
Down, left, left, right, up, up, Down, left, left, right, up, Down, left, left, right, up, up, Now I'm all right.
La, la, la, etc. la.
La, la, etc. la.
La, la, la, etc.
La, la, etc. la.
Singing is healthful, singing is cheerful, Come, then, and join us, Come, join in our song.
Down, left, left, right, up, Down, left, left, right, up, Down, left, left, right, up, up, Down, left, left, right.
1. Come, come, Come, come, Come, come, join in our song.
2. La, la, la, la, la, la, Down, left, left, right.

SIT DOWN, SAD SOUL.

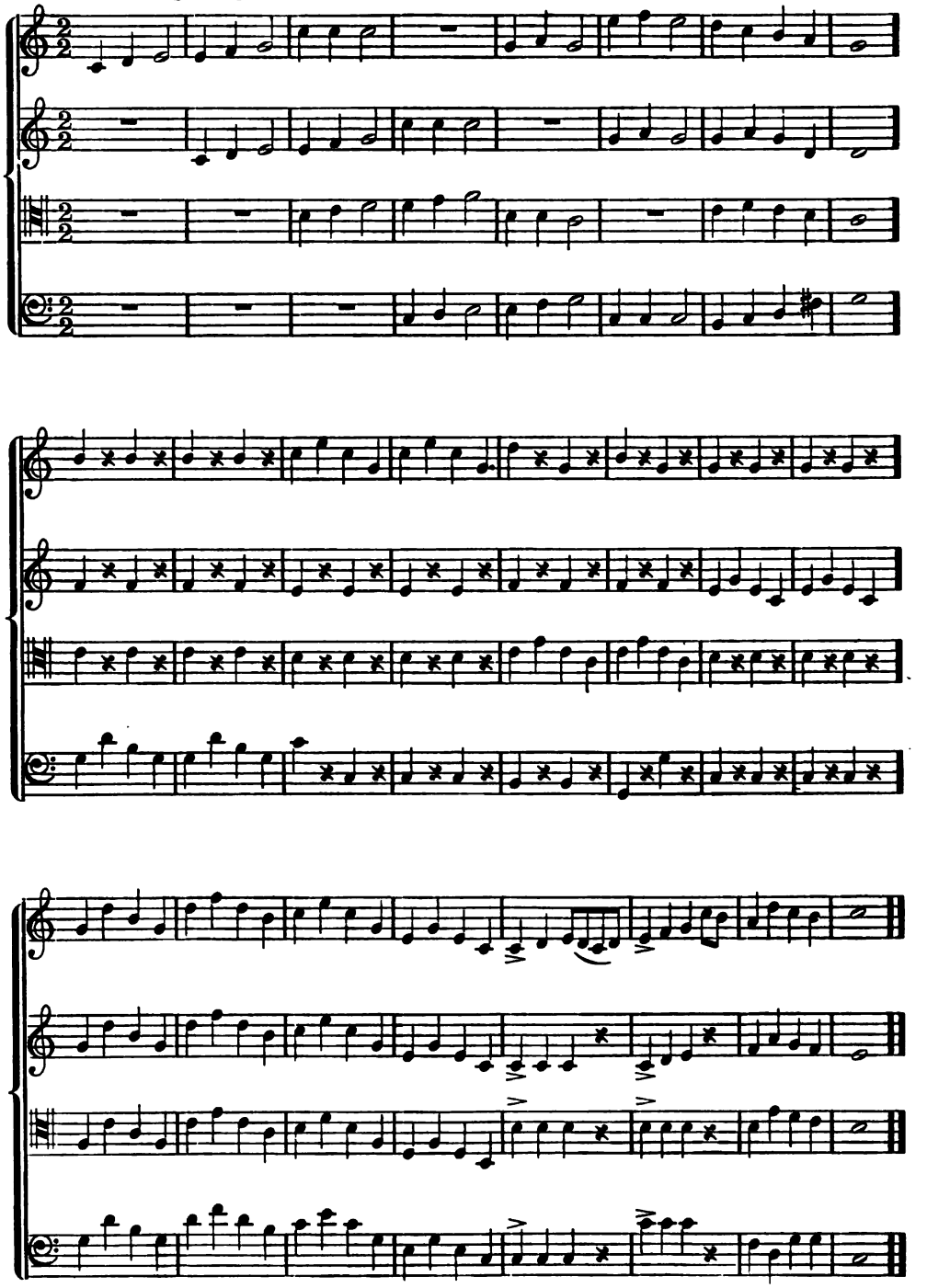
(Quartette.)

Students insert breathing marks for each stanza.

BARRY CORNWALL. F. H. P.

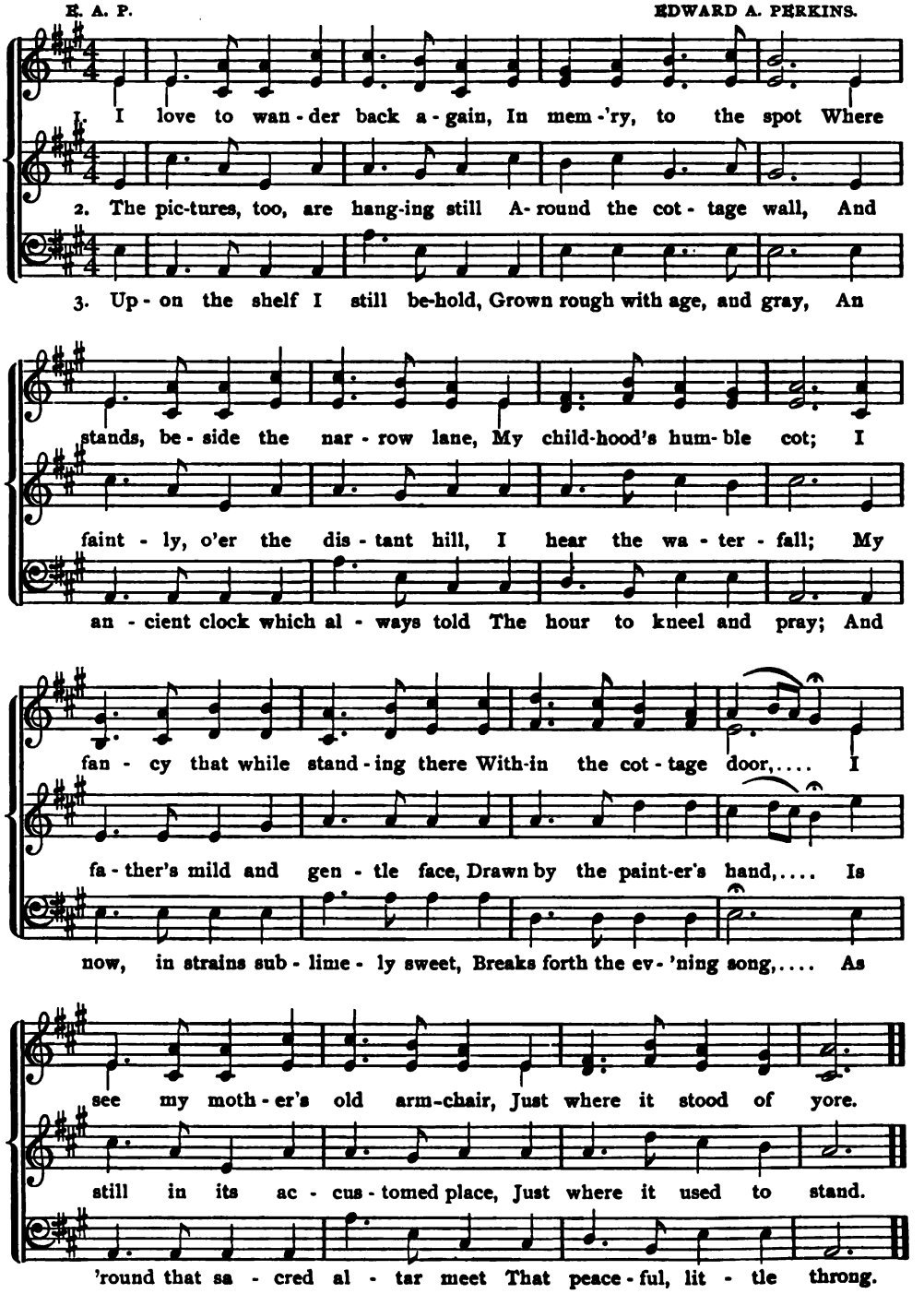


102. Sing the pitch names.



MEMORIES OF HOME.

E. A. P. EDWARD A. PERKINS.



CHAPTER XV

THE MINOR MODE

The Minor Scale. The *minor mode* is founded upon the minor scale.

The minor scale differs from the major: (*a*) In its mental effects. *These mental effects must be felt in the ear concept, until the major and minor modes can be clearly distinguished.* (*b*) In the intervals forming it.

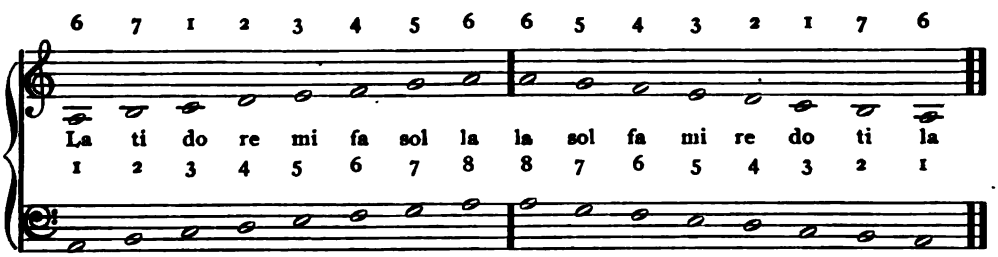
The minor scale is a series of eight tones, beginning on the sixth tone of the major scale, *la*. Major and minor scales are thus *related*, and many pieces are written partly in the major and partly in the minor mode.

Major and minor scales may begin with the same key-tone; they are then called *parallel* keys, the third of the scale deciding the mode.

There are three forms of the minor scale, thus:

Natural Form, Key of A Minor.

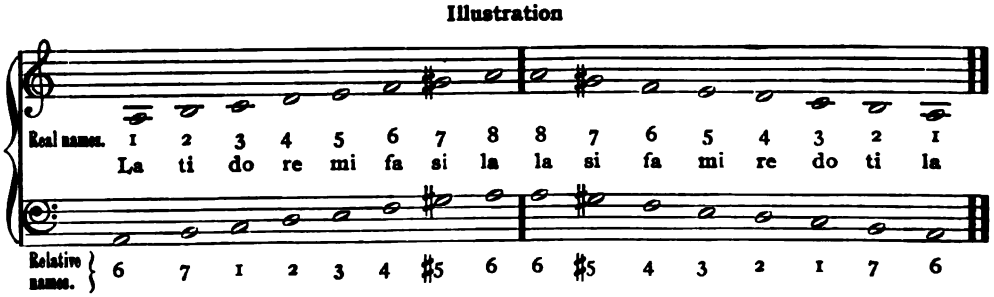
Illustration



The real name of the first tone of the minor scale is 1, and the other tones follow in consecutive order; but another set of numeral names are here given to show the relation existing between the minor scale and its relative major scale— in this instance between A minor and C major.

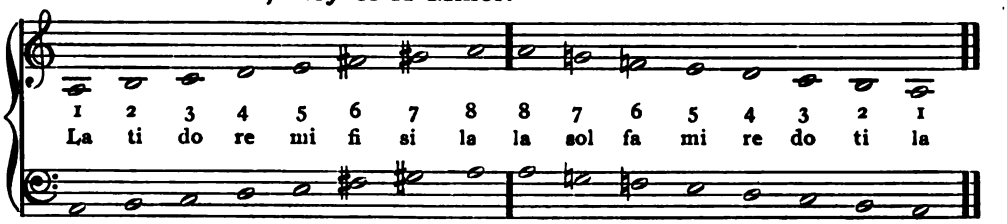
Harmonic Form, Key of A Minor.

Illustration

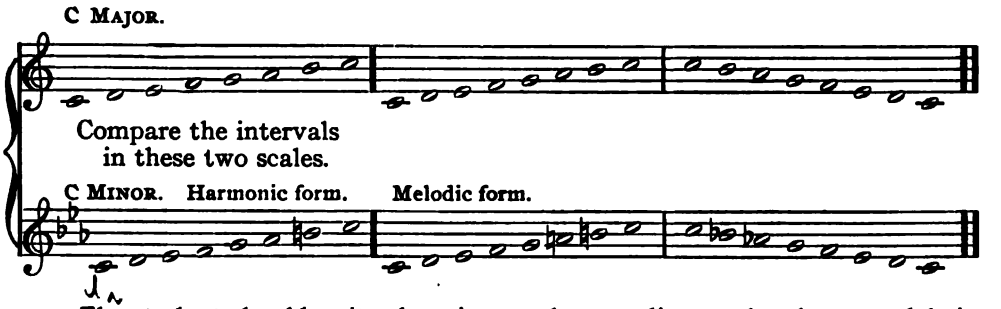


From the sixth tone to the seventh tone of the minor scale, Harmonic Form, is an augmented second (× 2). The sign (×) is used to designate all augmented intervals.

Melodic Form, Key of A Minor.



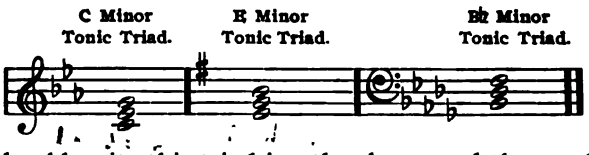
C Major and its parallel Minor Scale.



The student should write the minor scale according to the above models in three forms and in all keys, giving the key signatures.

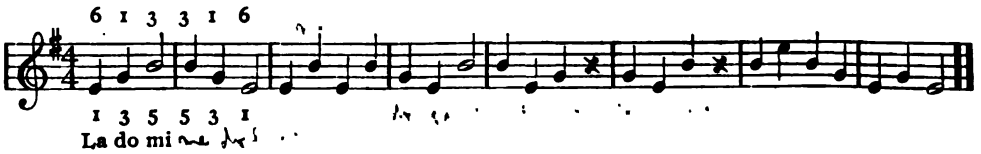
The Tonic Triad in a Minor Key. The tonic triad in a minor key consists of the tones 1, 3, 5 (*la, do, mi* of the major scale), which comprise a minor third (– 3) and a perfect fifth (o 5); or, reckoning from the root to the third, a minor third (– 3), and from the third to the fifth, a major third (+ 3). It is called a *minor triad*, the tonic triad in a major key being called a *major triad*. (For the tonic triad in the major key, see page 5.)

Illustration

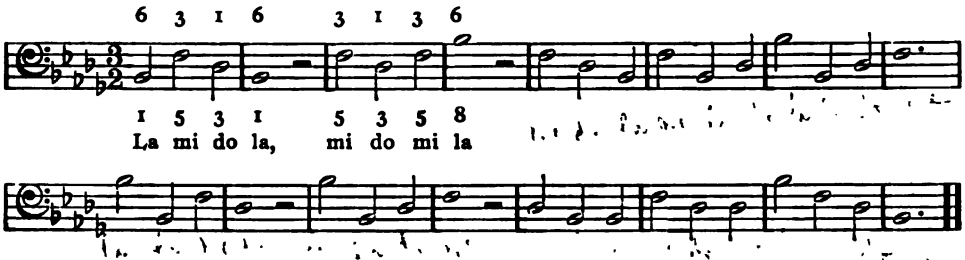


Students should write this triad in other keys, and the teacher should again play major and minor triads until they can be distinguished by ear.

103. The Tonic Triad in E Minor.



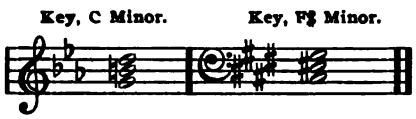
104. The Tonic Triad in B♭ Minor.



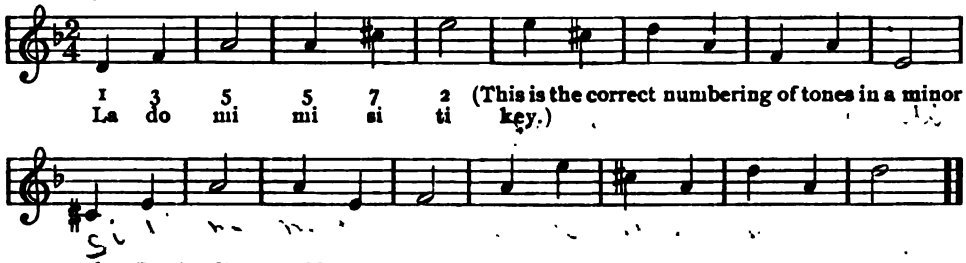
Students should name the intervals in the last two exercises.

The Dominant Triad in a Minor Key. The dominant triad in a minor key consists of the tones 5, 7, 2 (*mi*, *si*, the sharp of *sol*, and *ti* of the major scale), which comprise a major third (+ 3) and a perfect fifth (o 5); or, reckoning from the root to the third, a major third, and from the third to the fifth, a minor third. It is therefore a major triad, like the dominant triad in the major mode.

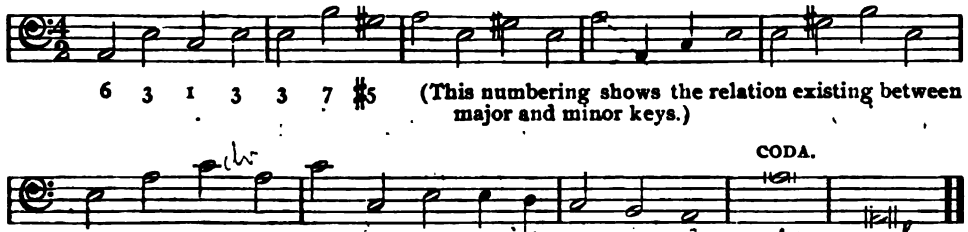
Illustration



105. The Tonic and Dominant Triads in D Minor.



106. In A Minor. Name and mark the triads.

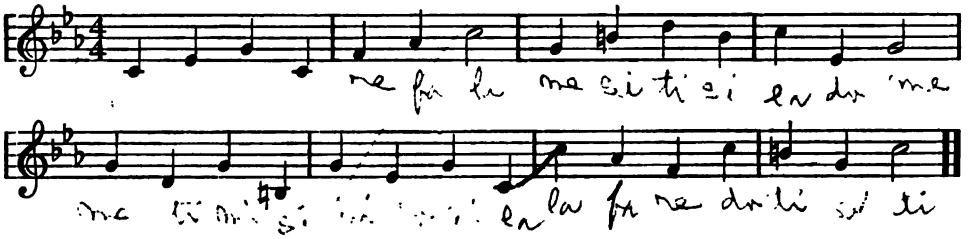


The last note in the above exercise is called a *Breve*, or *Double Note*, and is equal in length to two whole notes. See page 6.

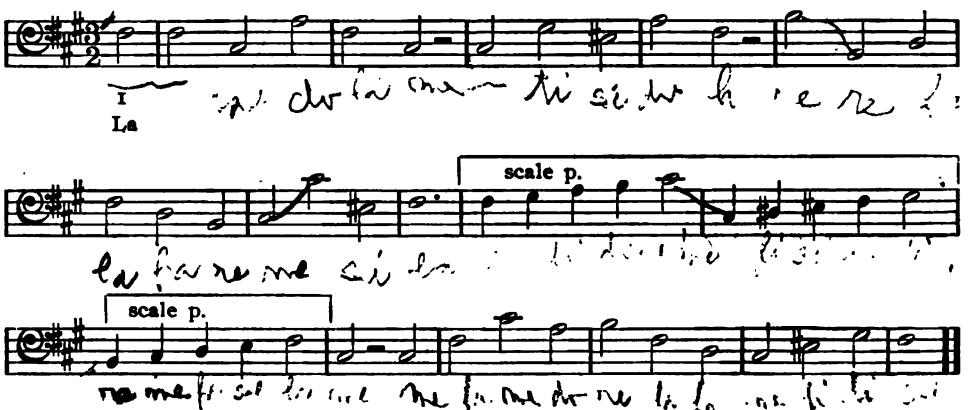
The Subdominant Triad in the Minor Key. The subdominant triad in a minor key consists of the tones 4, 6, 8 (*re, fa, la* of the major scale), which comprise a minor third (– 3) and a perfect fifth (05); or, reckoning from the root to the third, a minor third, and from the third to the fifth, a major third. It is therefore a minor triad.

Principal Triads. The tonic, dominant, and subdominant triads are the principal triads of the minor mode.

107. Mark the triads.



108. Key, F♯ minor.



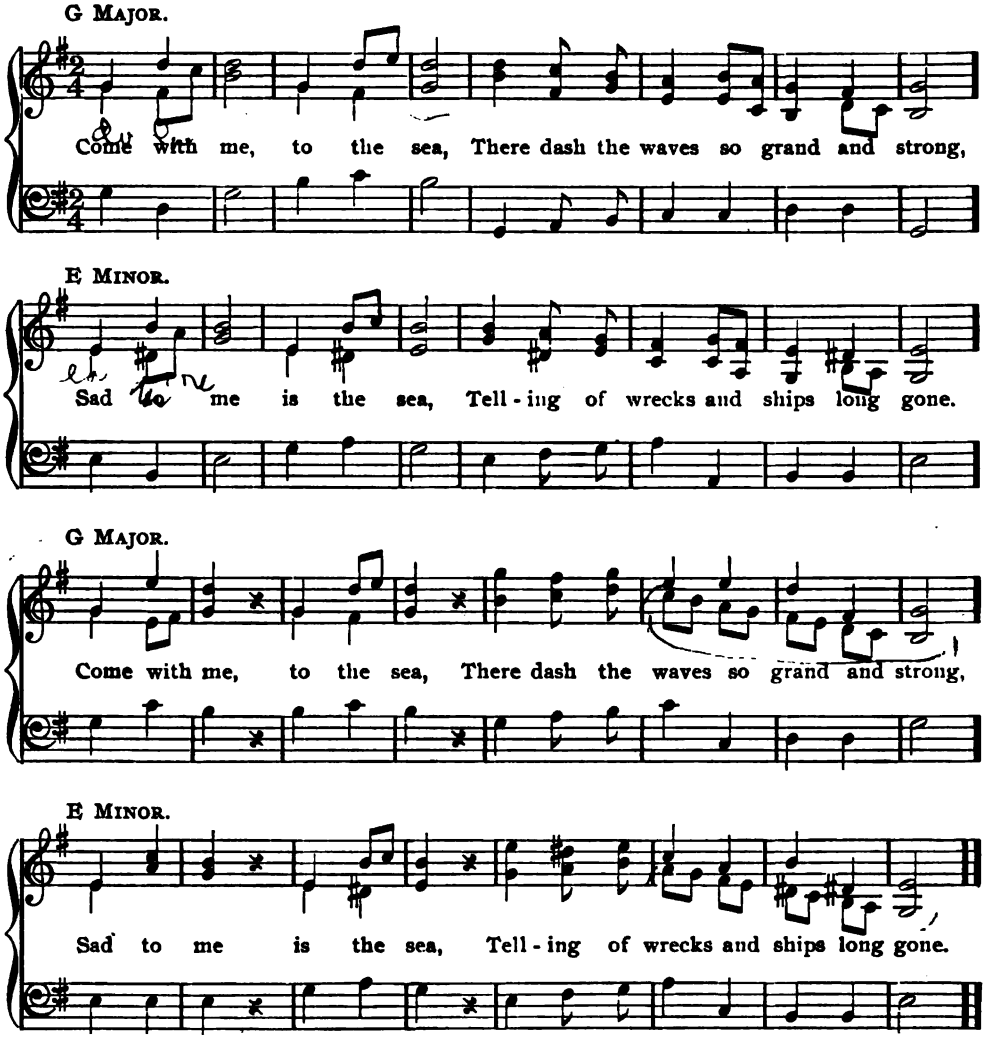
Exercises of eight or sixteen measures may now be written in minor keys.

The Chord of the Dominant Seventh. The chord of the dominant seventh in the minor mode consists of the tones 5, 7, 2, 4 (*mi, si, ti, re*). It is therefore exactly the same in construction in the minor as in the major mode (see p. 39); the only difference is in the resolution.

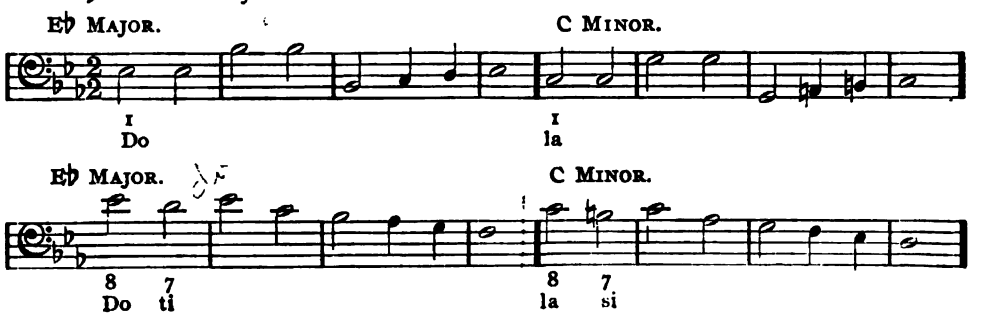
In the cadence resolution, the seventh of the chord descends a major second (+ 2) instead of a minor second (– 2), as in the major mode. In the interrupted cadence, called in the major mode the minor resolution, the bass ascends a minor second (– 2) instead of a major second (+ 2).

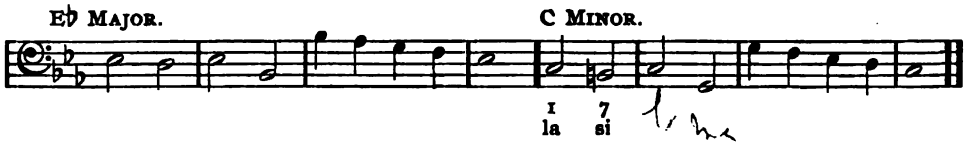
Exercises Nos. 82, 83, and 84, "Live We so Merry," page 41, and Nos. 85, 87, and 88, should be transposed into the parallel minor keys.

COME WITH ME.

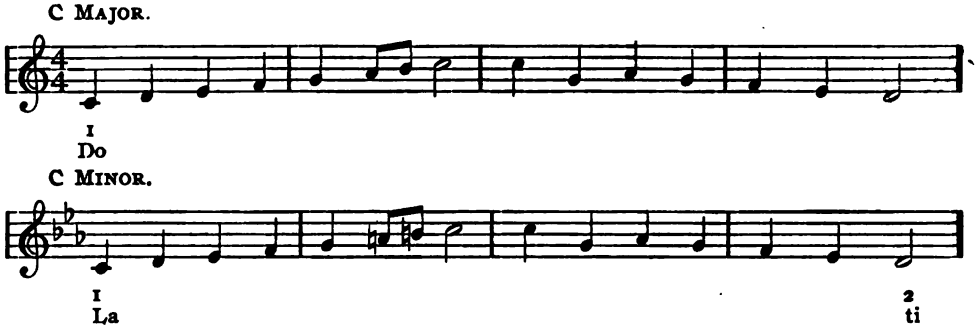


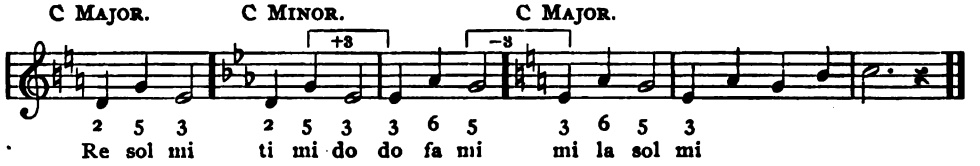
109. From Major to Relative Minor.



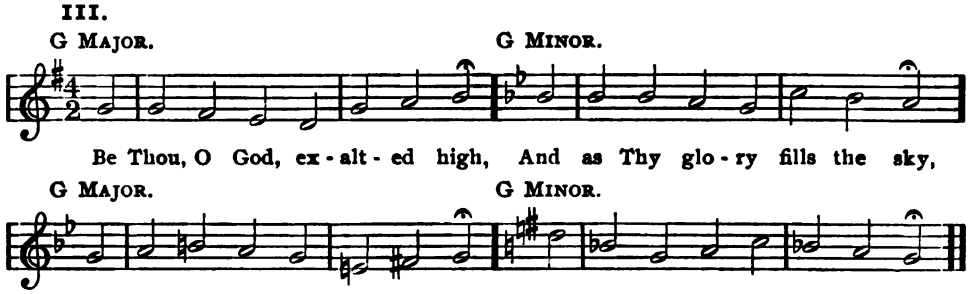


110. From Major to parallel Minor.



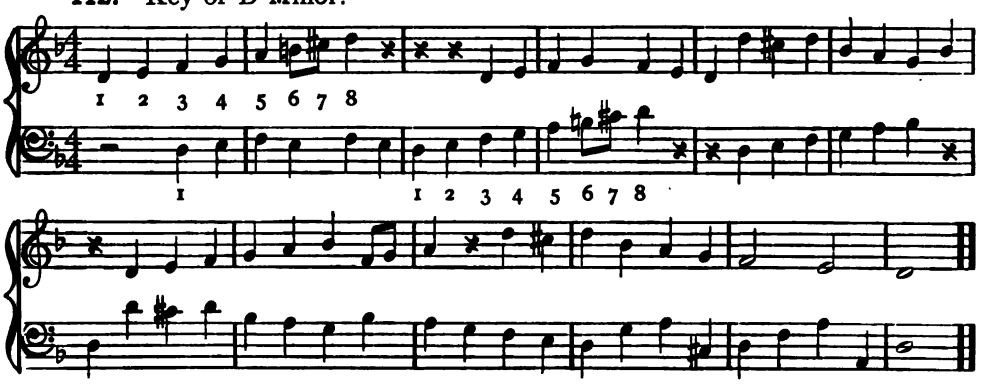


111.

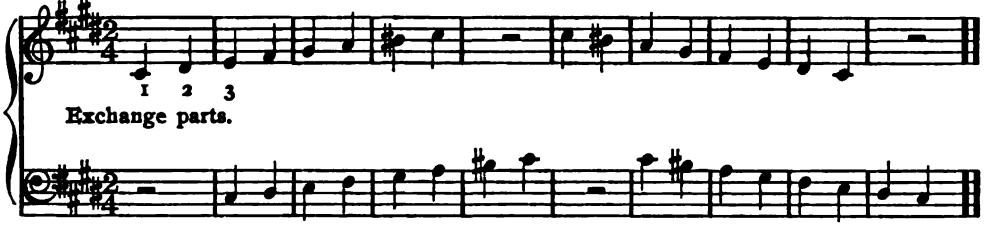


Write syllable names and scale names to No. 111.

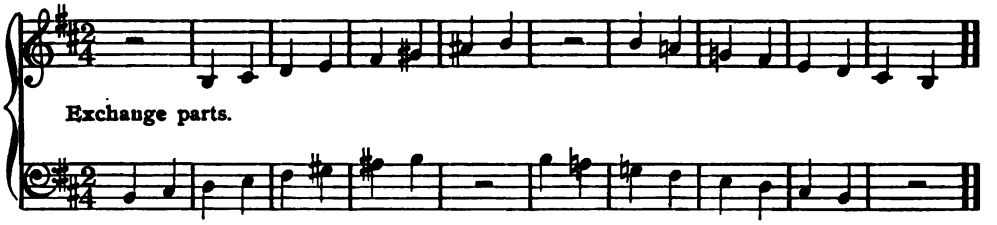
112. Key of D Minor.



113. Scale of C♯ Minor. Harmonic Form.



114. Scale of B Minor. Melodic Form.

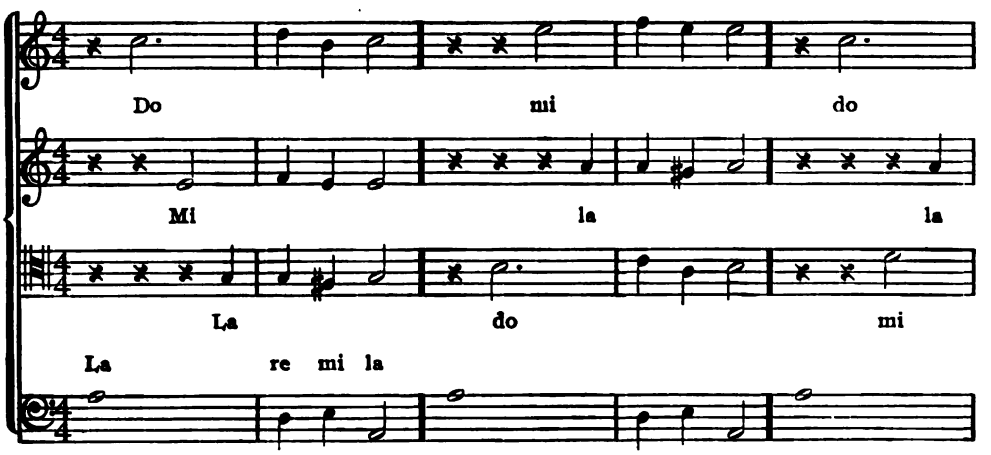


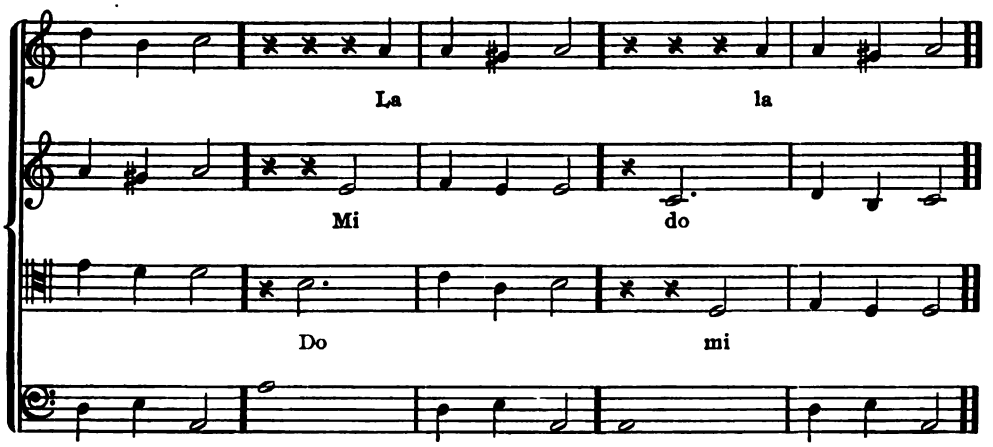
Exercises

Sing the minor scale in tetrachords, all forms, as described on page 52. The upper tetrachord varies according to the form sung.

Short phrases of three or four tones should be sung by the teacher in a major key, and immediately sung by the class in the relative or parallel minor key. The teacher should then sing the exercise in the minor key, the class repeating it in the relative or parallel major key.

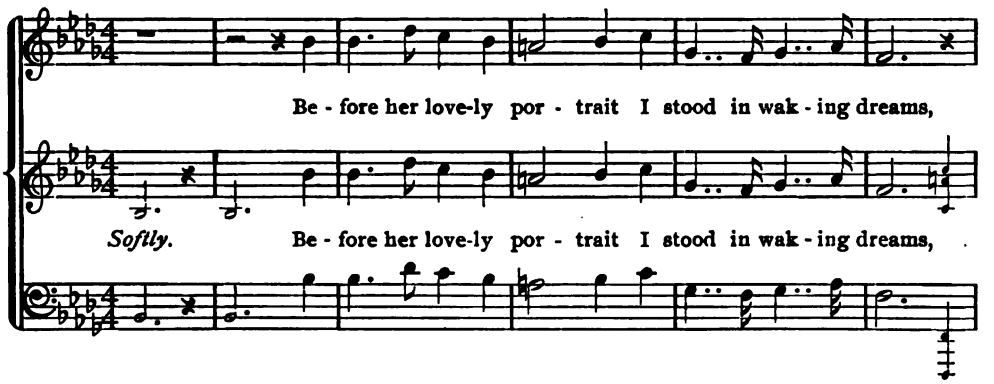
115. Triad practice.



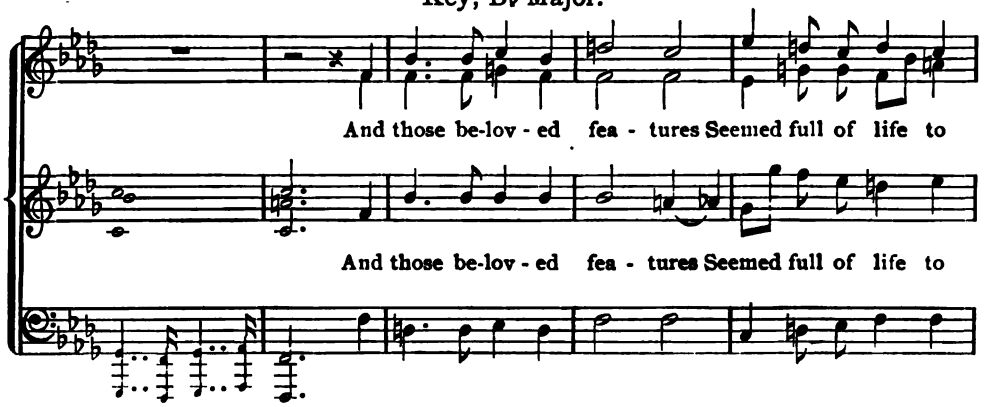


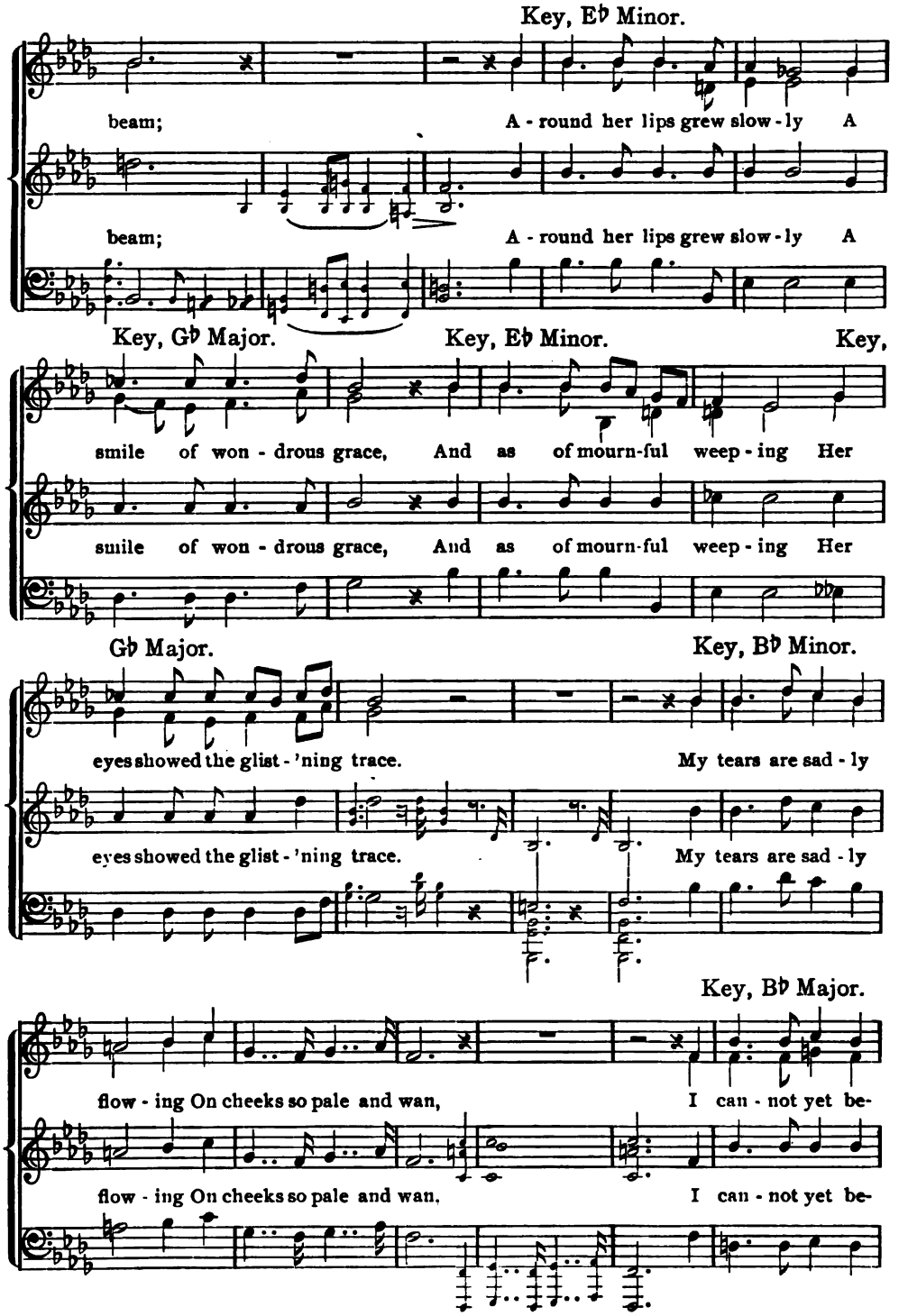
HER PORTRAIT.

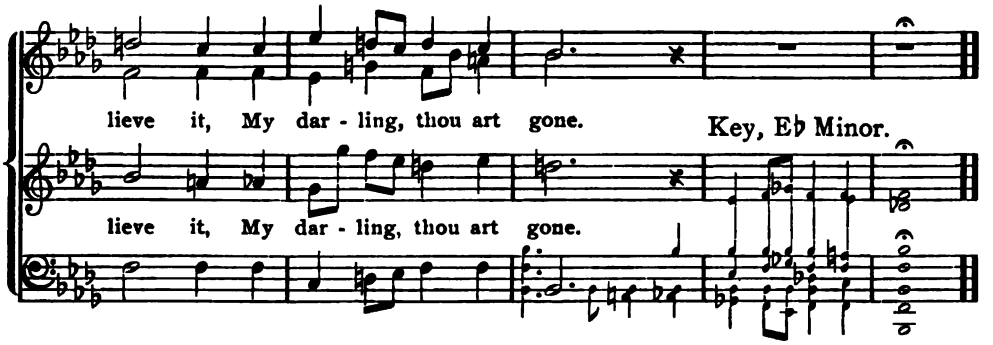
Key, B♭ Minor. Arr. from SCHUBERT.



Key, B♭ Major.

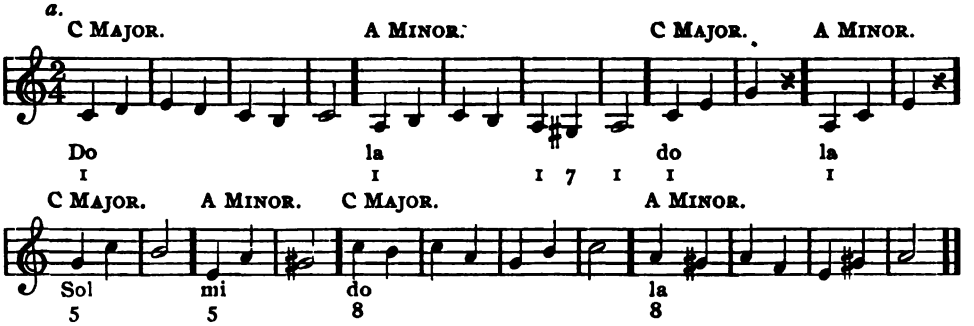



Key, E♭ Minor.
beam; A - round her lips grew slow - ly A
beam; A - round her lips grew slow - ly A
Key, G♭ Major.
Key, E♭ Minor.
Key,
smile of won - drous grace, And as of mourn-ful weep - ing Her
smile of won - drous grace, And as of mourn-ful weep - ing Her
G♭ Major.
Key, B♭ Minor.
eyes showed the glist - 'ning trace. My tears are sad - ly
eyes showed the glist - 'ning trace. My tears are sad - ly
Key, B♭ Major.
flow - ing On cheeks so pale and wan, I can - not yet be-
flow - ing On cheeks so pale and wan, I can - not yet be-

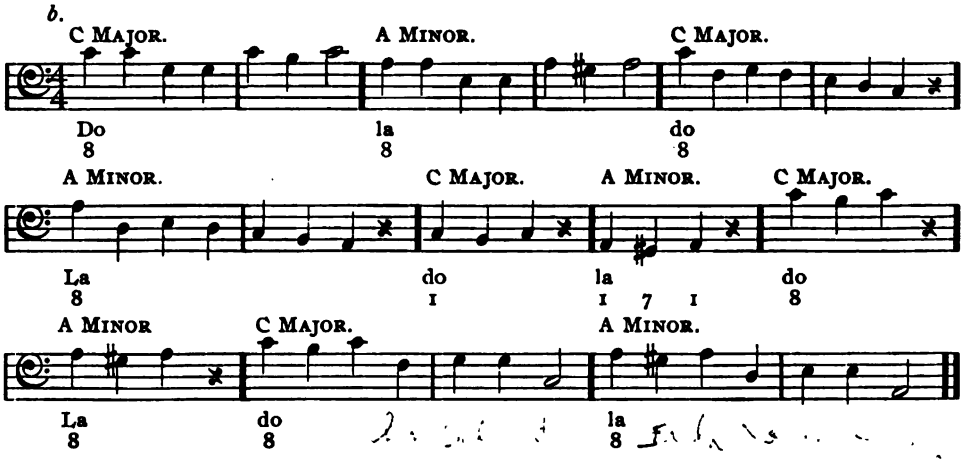


116. From Major to relative Minor.

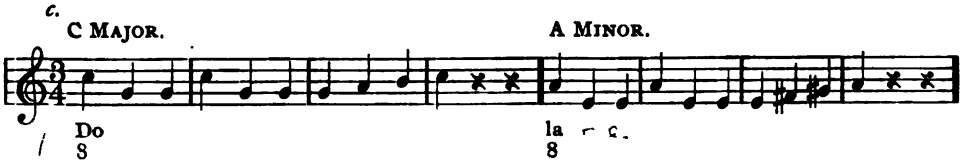
a.

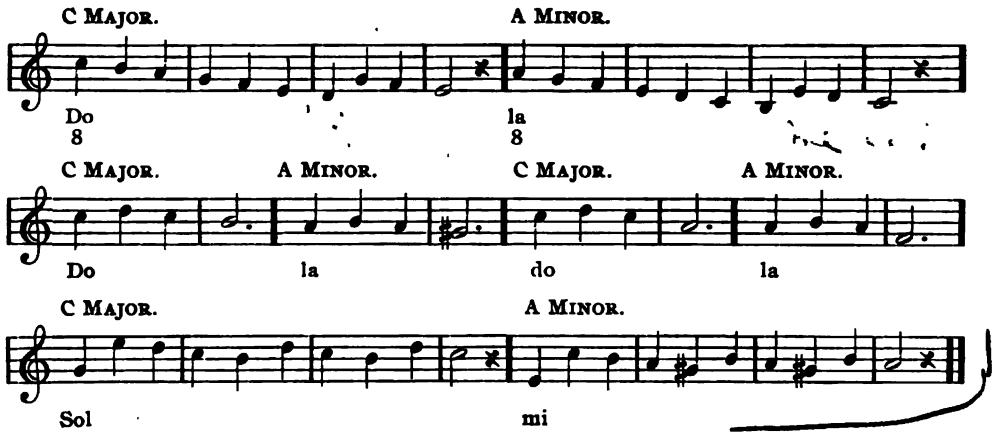


b.

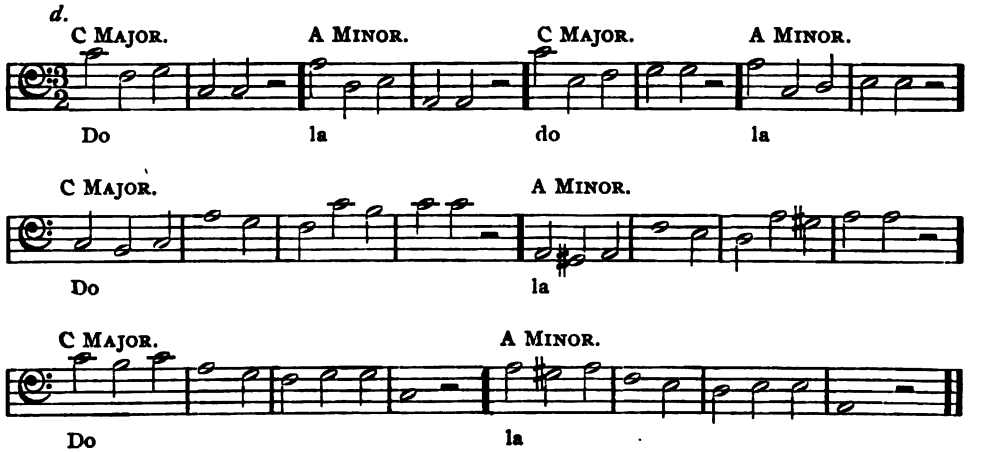


c.

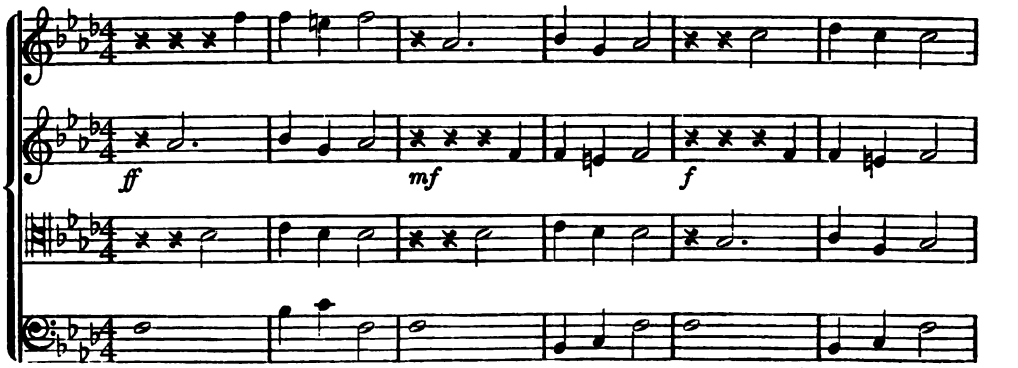


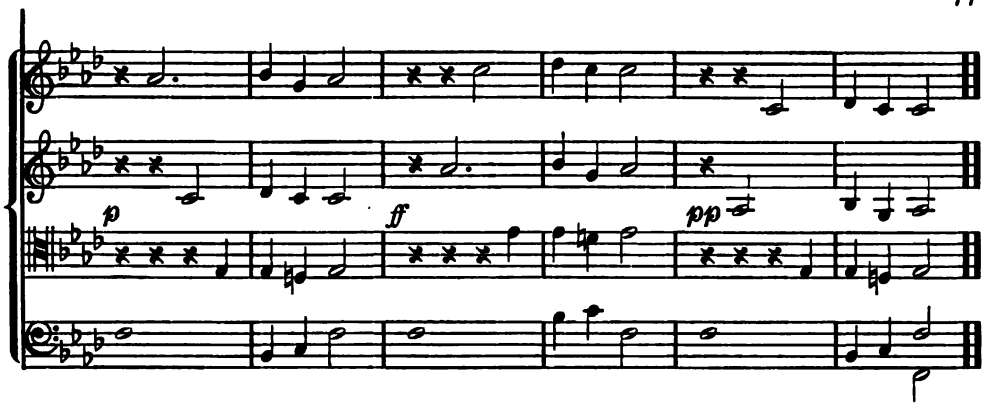


d.

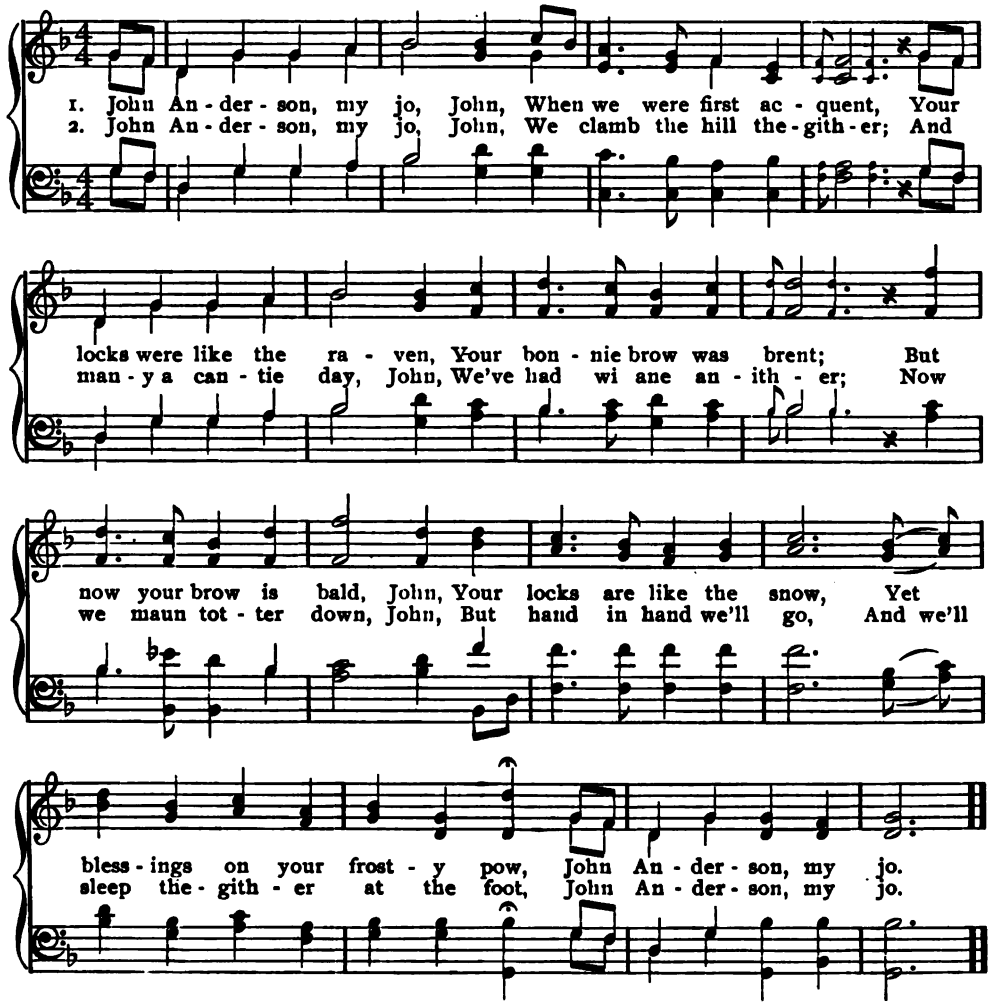


117. Triad practice. Key of F Minor.





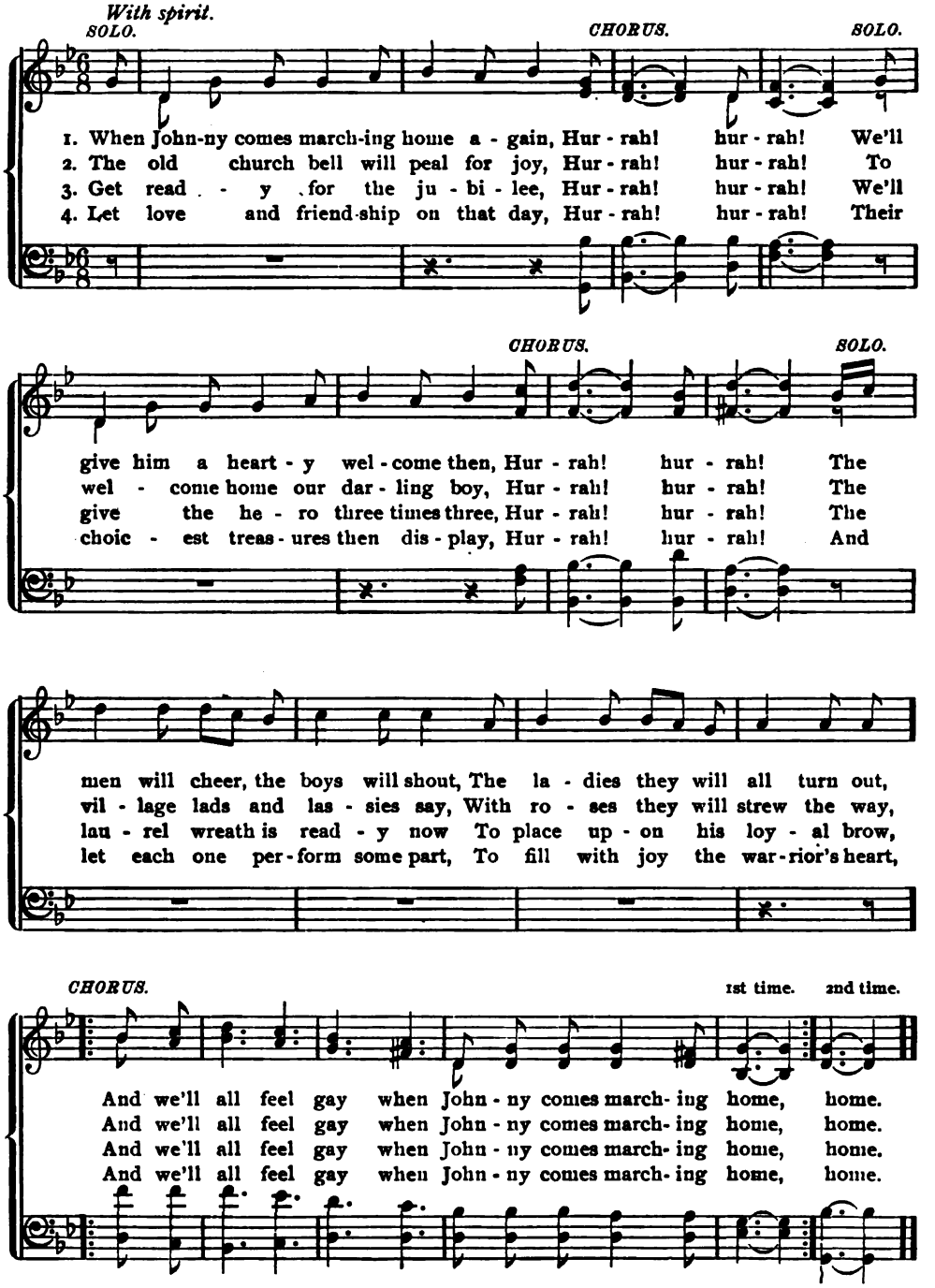
JOHN ANDERSON, MY JO.



WHEN JOHNNY COMES MARCHING HOME.

L. L. LOUIS LAMBERT.

With spirit.



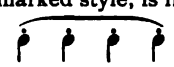
CHAPTER XVI

Musical Terms. The following is a list of the Italian words commonly used in music to indicate the different degrees of force; the pronunciation of the words and their abbreviations are also given:

1. *Piano* (pee-äh-no) . . . . . *p* . . . Soft.
2. *Pianissimo* (pee-äh-nees-ee-mo) . . . . . *pp* . . . Very soft.
3. *Forte* (for-tā) . . . . . *f* . . . Loud.
4. *Fortissimo* (for-tees-ee-mo) . . . . . *ff* . . . Very loud.
5. *Mezzo* (met-so) . . . . . *m* . . . Medium.
6. *Mezzo piano* . . . . . *mp* . . . Moderately soft.
7. *Mezzo forte* . . . . . *mf* . . . Moderately loud.
8. *Crescendo* (creshendo), *cres.* or  . . . . . Increase gradually.
9. *Diminuendo* (dim-in-oo-en-do), *dim.* or  . . . . . Decrease gradually.
10. The *swell*, indicated thus,  , is a combination of the crescendo and the diminuendo.
11. *Sforzato* ( ), *sfz.* or > . . . . . Sudden force.
12. The signs ∧ , ∨ , and > indicate special accent.

Movement and Style

1. *Adagio* (äh-däh-jo) . . . . . Slow.
2. *Allegro* (äl-láy-gro) . . . . . Quick and lively.
3. *Allegretto* . . . . . Not so quick as Allegro.
4. *Allegro assai* . . . . . Very quick.
5. *Andante* (än-dän-tā) . . . . . Gentle and rather slow
6. *Andantino* (än-dän-tee-no) . . . Somewhat quicker than Andante.
7. *A tempo* (äh tām-po) . . . . . In time.
8. *Ad libitum* . . . . . At the pleasure of the performer.
9. *Cantabile* (kän-täh-bee-lay) . . In a graceful and flowing style.
10. *E* (ā) . . . . . And.
11. *Grave* (gräh-vay) . . . . . Slow and solemn.
12. *Largo* . . . . . Slow.
13. *Larghetto* . . . . . Not so slow as Largo.
14. *Moderato* . . . . . In moderate time.
15. *Pastorale* (päs-to-räh-lay) . . . Applied to graceful movements in sextuple measure.
16. *Presto* . . . . . Quick.
17. *Prestissimo* . . . . . The quickest movement.
18. *Rallentando* (räl-len-tä-do) . . . Slower and softer by degrees.
19. *Ritärd, or Ritärdändo* . . . . Gradually slower and slower.
20. *Sostenuto* (so-stay-noó-to) . . . Sustained.
21. *Vivace* (vee-väh-che) . . . . . Quick and cheerful.
22. The word *Marcato*, meaning in marked style, is indicated by a slur and dots, thus:



Miscellaneous Terms

1. A *Repeat* is indicated by two or four dots placed before a bar. Thus:—  or 

2. This sign 𝄐 called a *Hold*, indicates that the tone represented by the note over or under which it is placed, must be prolonged at the pleasure of the performer. Over a rest or a bar, it indicates prolongation of silence.

3. D.C. *Da Capo* (däh-käh-po) means repeat from the beginning to the word *Fine* (feé-nay), the end, or to a hold placed over or under a double bar.

4. D.S. *Dal Segno* (däl-sáin-yo), repeat from the *sign* 𝄋

5. The word *Legato* (lā-gäh-to) indicates a smooth and connected style of performance, sometimes marked with a curved line. Thus: ‿ ‿

6. The word *Staccato* (stäh-käh-to) indicates a detached, distinct style of performance, sometimes marked with points, thus:— ' ' ' ' placed over or under the notes. A half-staccato style is indicated by dots over or under the notes. Thus:—  or 

Collateral Reference: Stainer and Barrett's *Dictionary of Musical Terms*, published by the Oliver Ditson Company.

CHAPTER XVII

FORM

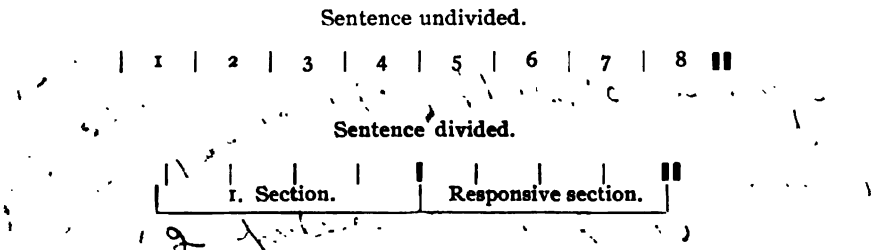
Elements of Form. Form in music, though it involves harmony, is a subject by itself. Its elements are here given, as they are necessary and helpful in the construction of simple melodies.

1. A *motive* is a group of two, three, or more tones upon which extended passages may be formed.

2. A *musical sentence* is a melody formed upon the motive. It is usually four, eight, or sixteen measures in length, but may consist of an even or odd number of measures. Those first mentioned should be chosen for the student's primary attempts.

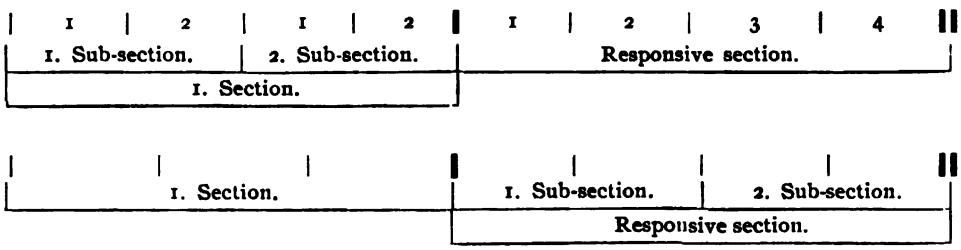
3. Regular sentences contain an even number of measures; irregular sentences contain an odd number.

Division of Sentences. The sentence may be divided into two sections, *viz.*, the first section and responsive section, or the antecedent and the consequent.



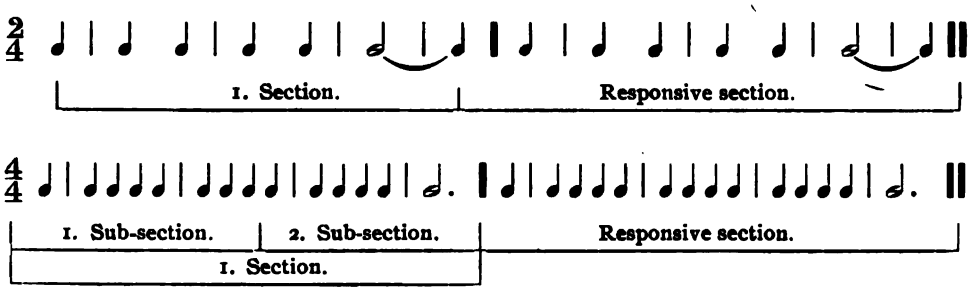
These sections may be further divided into subsections, though both sections are seldom divided in the same sentence.

Sentence divided into sections and sub-sections.



All sections and sub-sections except the responsive section generally end on some other tone than the tonic, this being reserved for the end of the piece. There are exceptions to this rule which will be noted on examining different pieces.

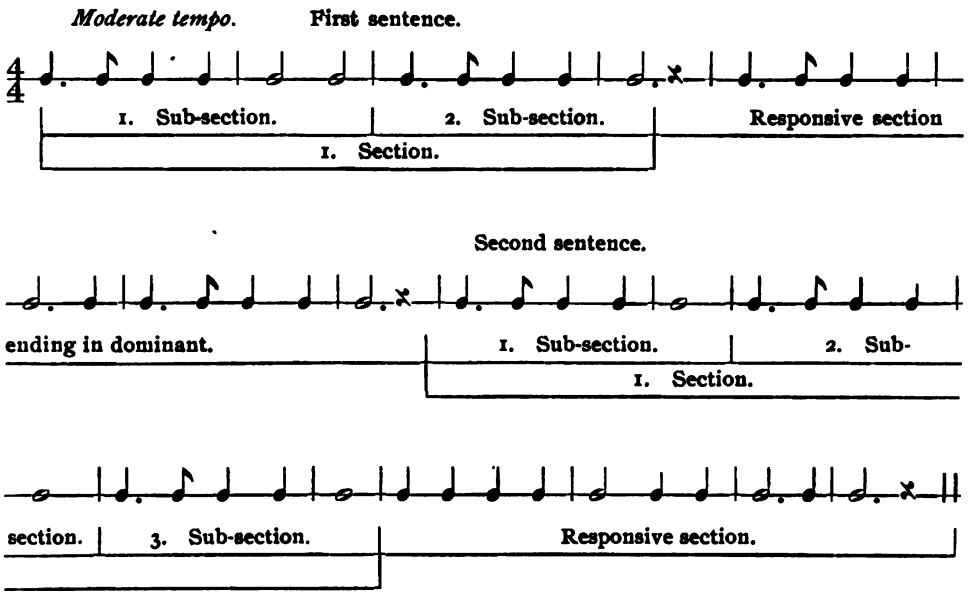
Sentence beginning with a weak accent.



A sentence may be followed by another responsive sentence, and this group by a group responsive to it, thus extending the form to any length desired.

Exercise

Measures filled with notes representing the time element of selected melodies may now be written. They should afterward be written upon the staff to determine the pitch.



COLLATERAL READING: *Musical Composition*, by Sir John Stainer, chapters V and VI (Novello, Ewer & Co., Publishers). *Form in Music*, by Anger, chapters II and III (Charles Vincent, London, Publisher).

CHAPTER XVIII

THE CHROMATIC SCALE

The Chromatic Scale Described. The *chromatic scale* is a series of thirteen tones. It comprises the eight tones of the major scale and all intermediate tones. Intermediate tones exist between any two consecutive tones of the scale except between the third and fourth and seventh and eighth tones.

Scale Names. The scale names are: 1, ♯1, 2, ♯2, 3, 4, ♯4, 5, ♯5, 6, ♯6, 7, 8; 7, ♭7, 6, ♭6, 5, ♭5, 4, 3, ♭3, 2, ♭2, 1.

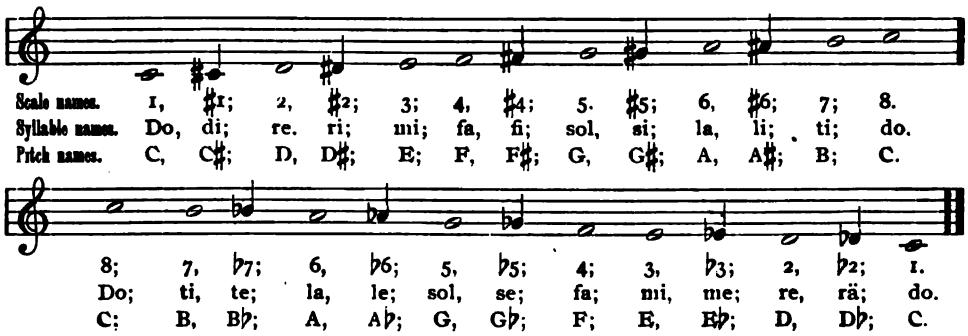
Exercise

From these scale names the student should write the chromatic scale in all keys, with key signatures.

Syllable Names. The syllable names are: *do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do; ti, te, la, le, sol, se, fa, mi, me, re, rä, do.*

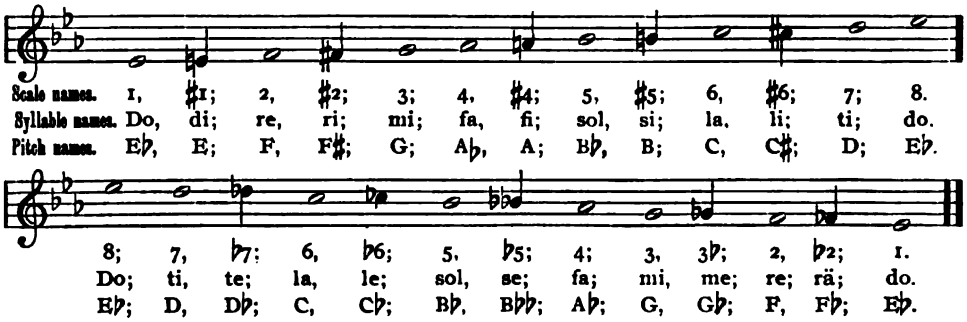
The Chromatic Scale, Key of C.

The white notes represent the tones of the major scale, and the black ones the intermediate tones.



The Chromatic Scale, Key of E♭.

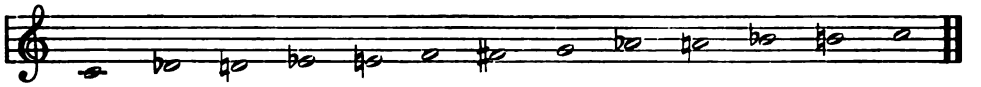
Play this on the piano.



COLLATERAL READING: *Piano Primer*, written and published by Dr. H. R. Palmer. Pages 22 and 47.

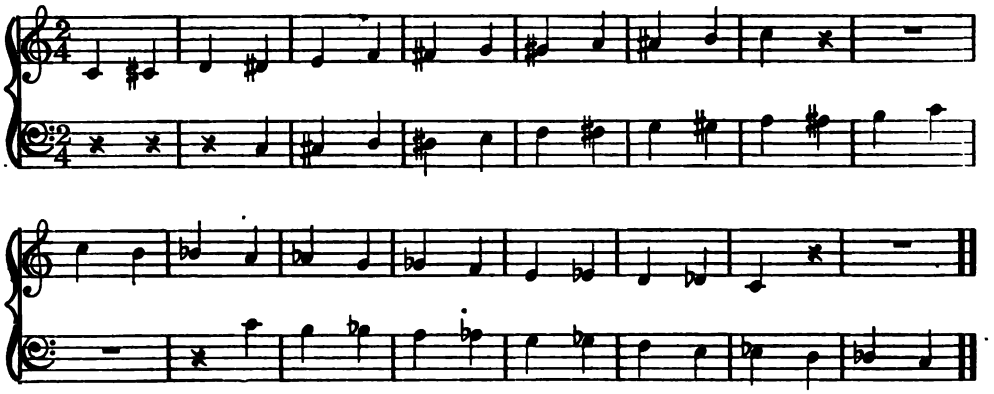
The Chromatic Scale as used in Harmony.

Illustration

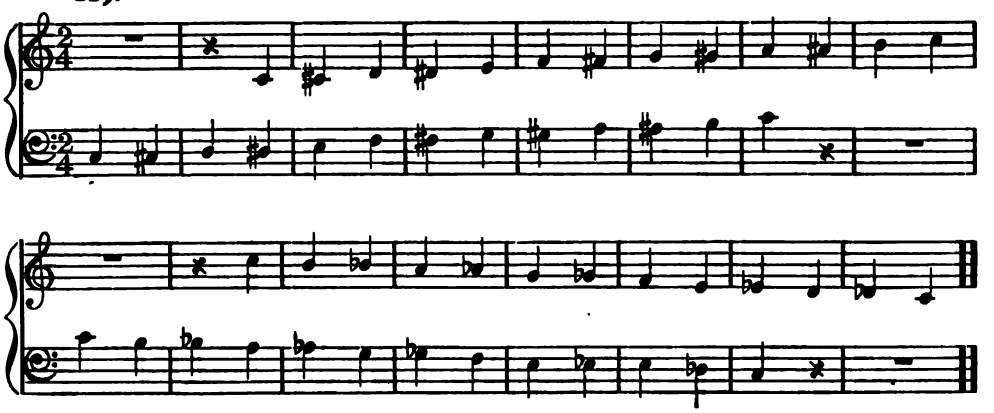


COLLATERAL REFERENCE: Macffaren's *Counterpoint*, page 8. *Harmony*, Bridge and Sawyer, published by Novello, Ewer & Co., page 50, paragraph 69.

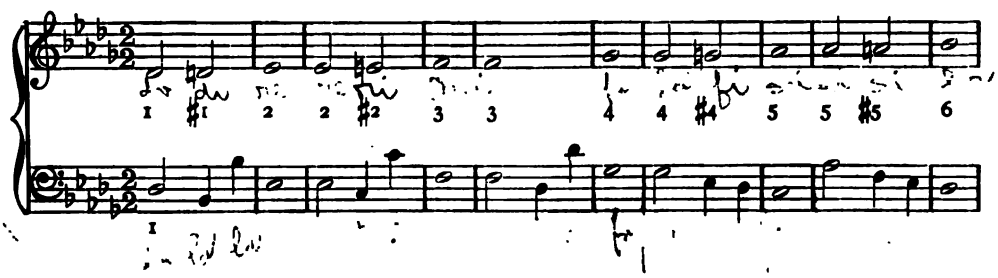
118.

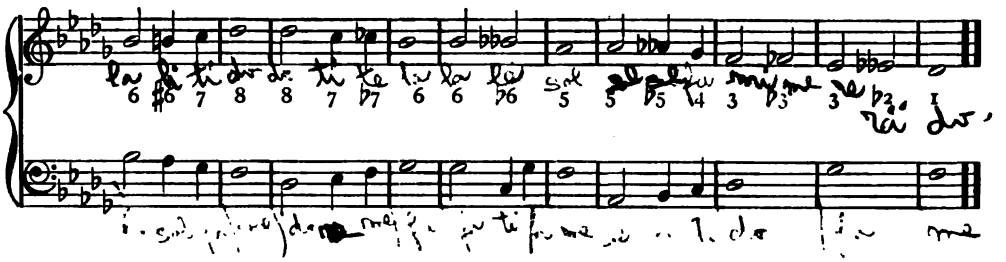


119.

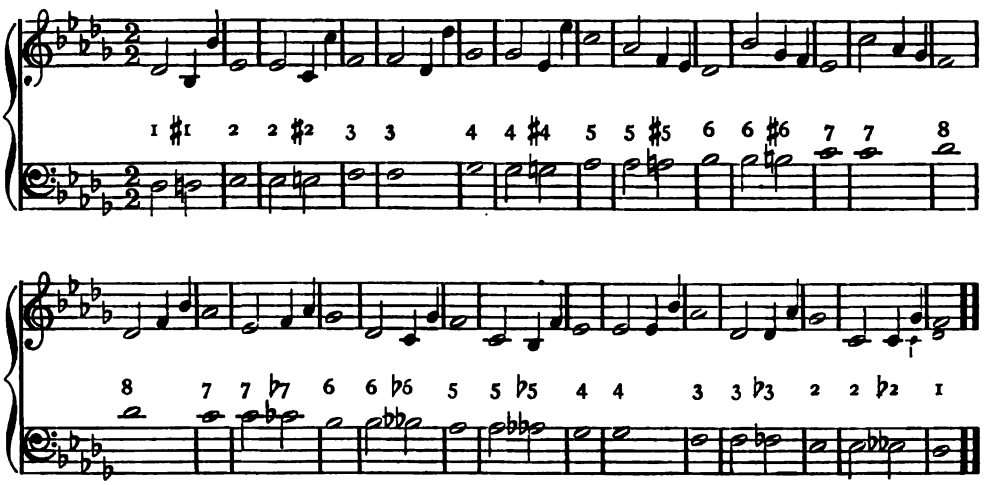


120.

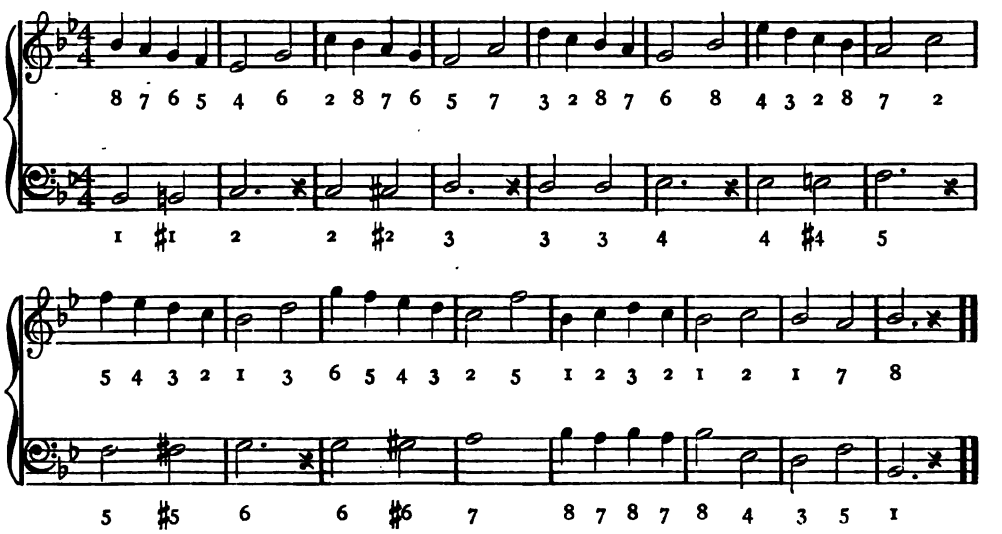




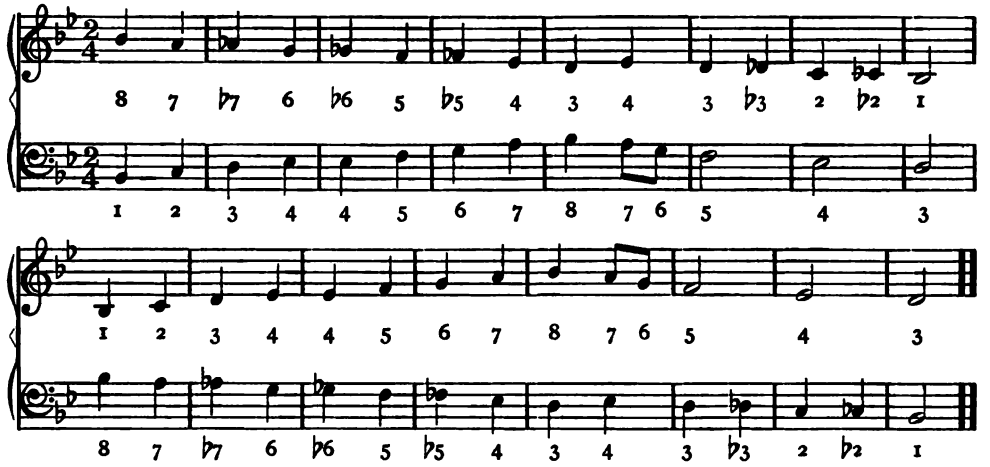
121.



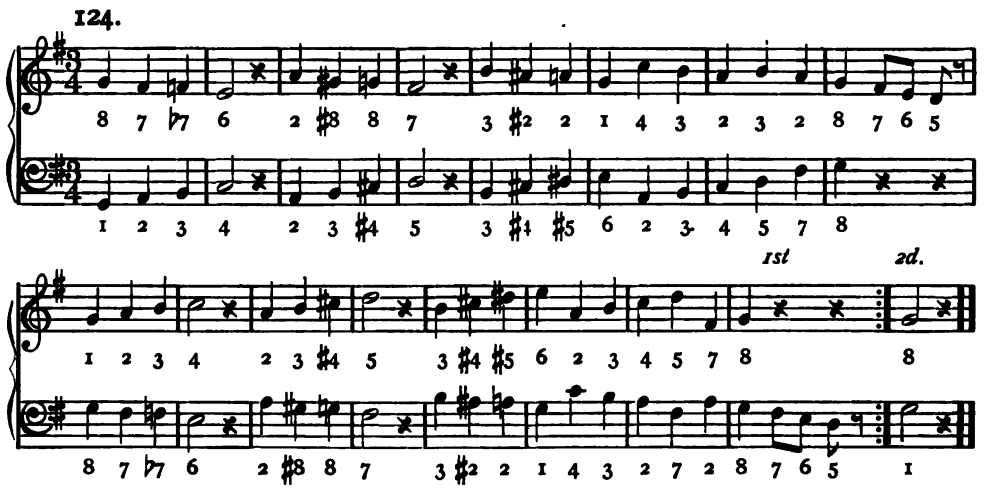
122.



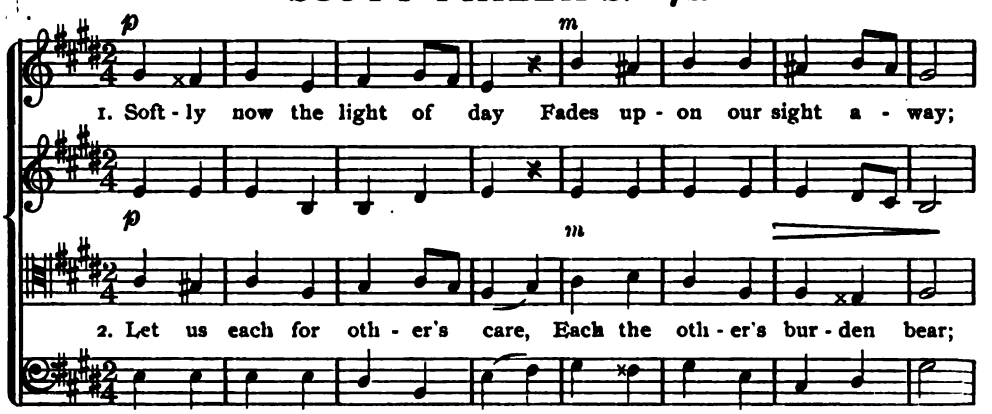
123.

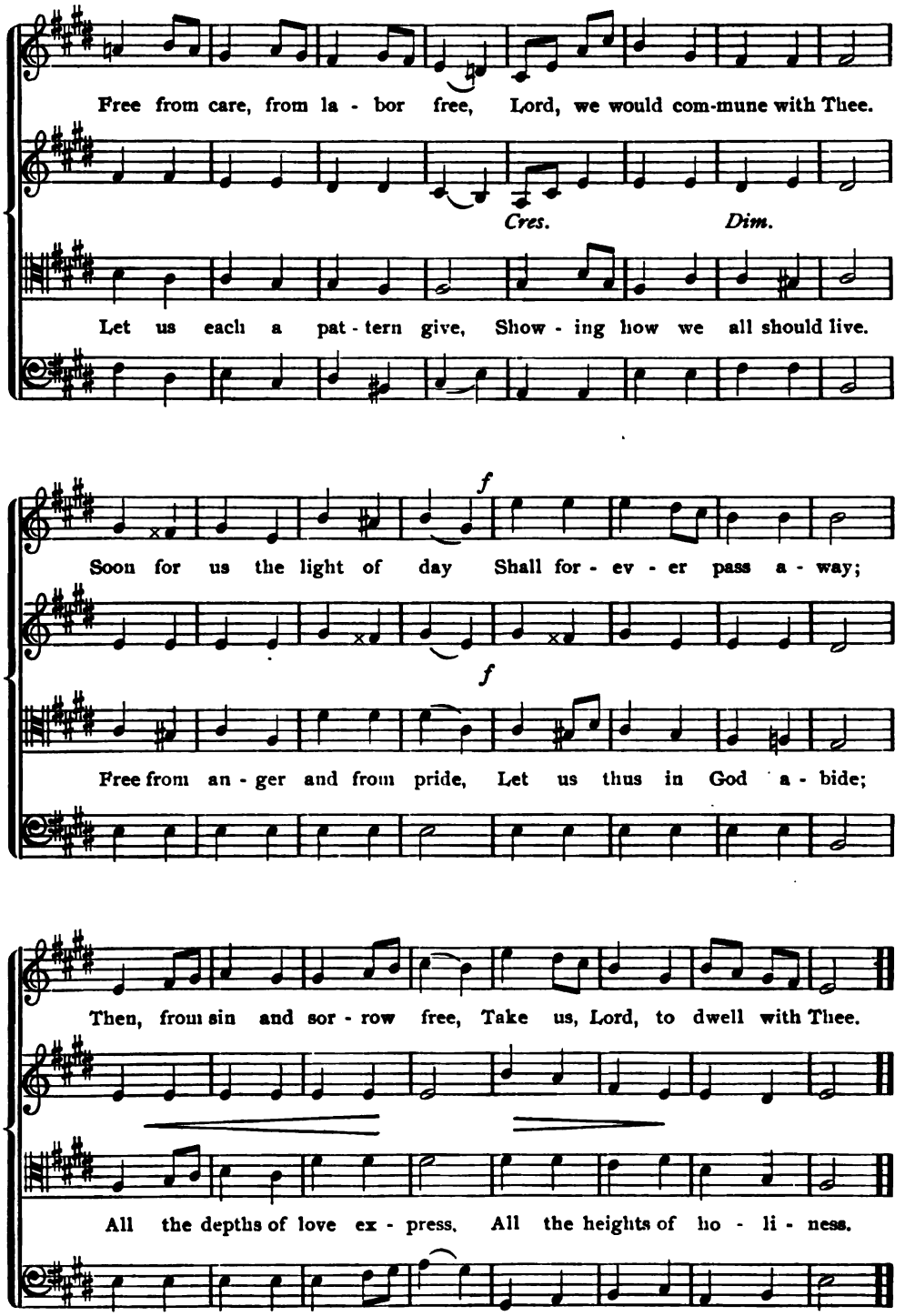


124.



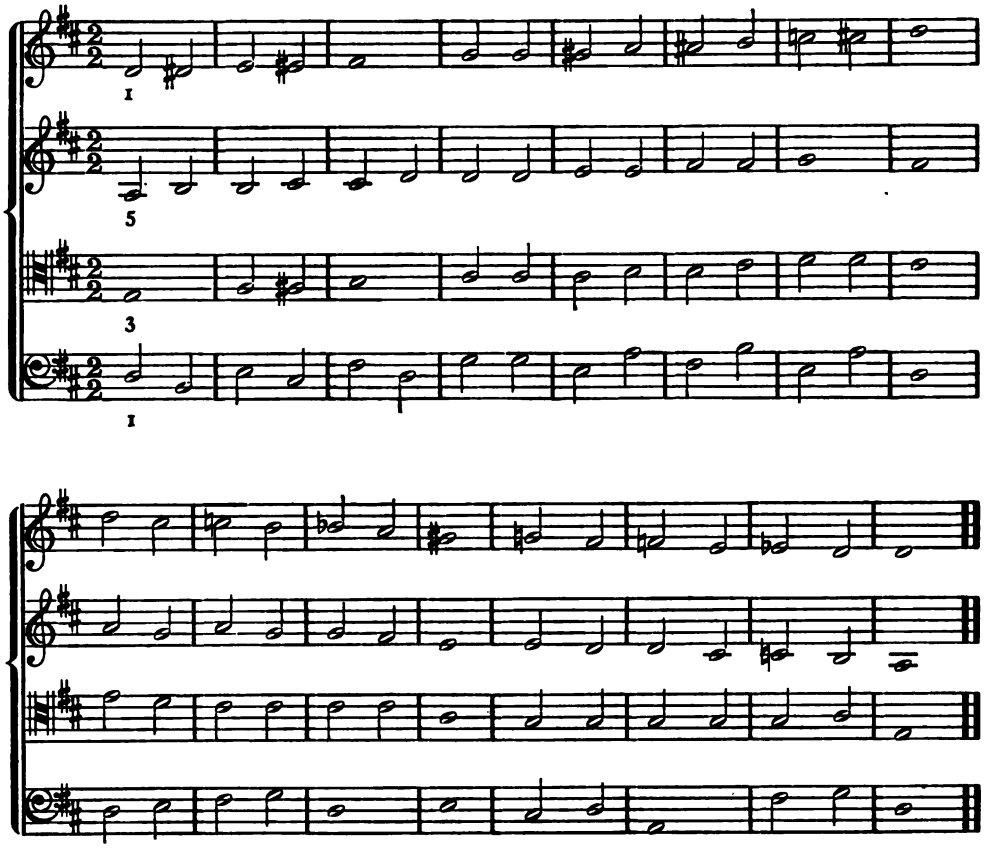
SCOTT PHILLIPS. 7s.



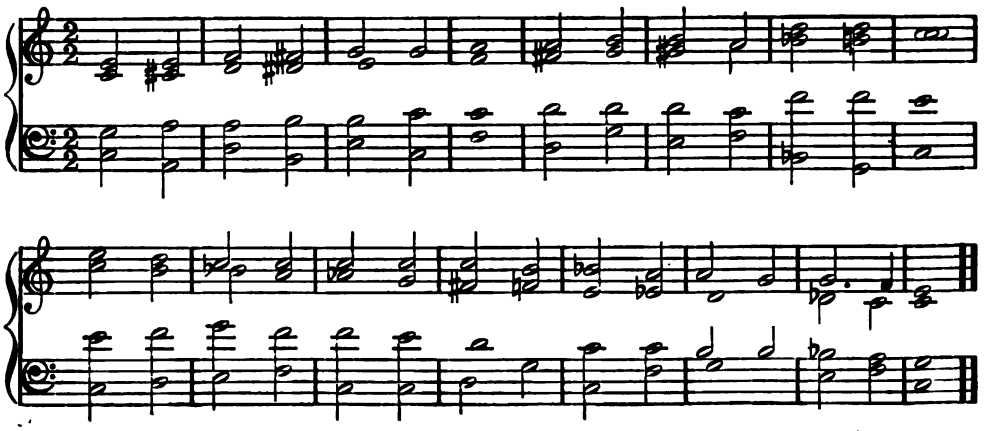

Free from care, from la - bor free, Lord, we would com-mune with Thee.
Cres.
Dim.
Let us each a pat - tern give, Show - ing how we all should live.
f
Soon for us the light of day Shall for - ev - er pass a - way;
f
Free from an - ger and from pride, Let us thus in God a - bide;
Then, from sin and sor - row free, Take us, Lord, to dwell with Thee.
All the depths of love ex - press, All the heights of ho - li - ness.

125. Chromatic Scale in the Soprano.

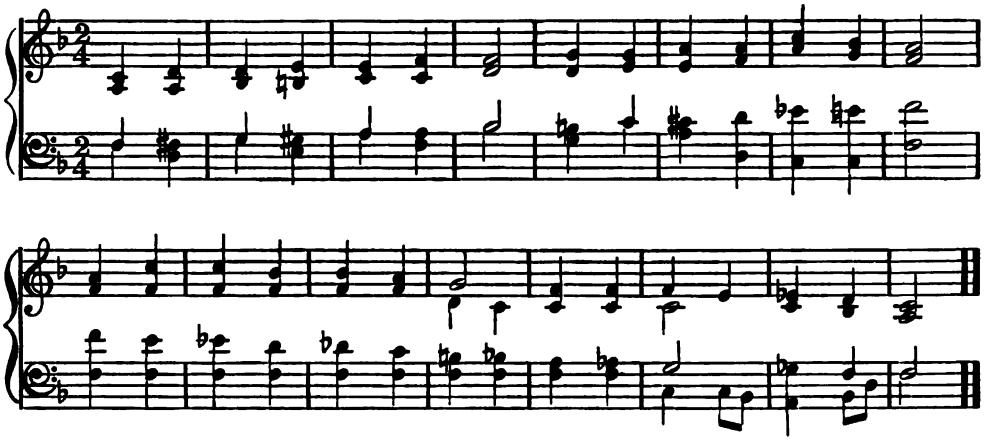
F. H. P.



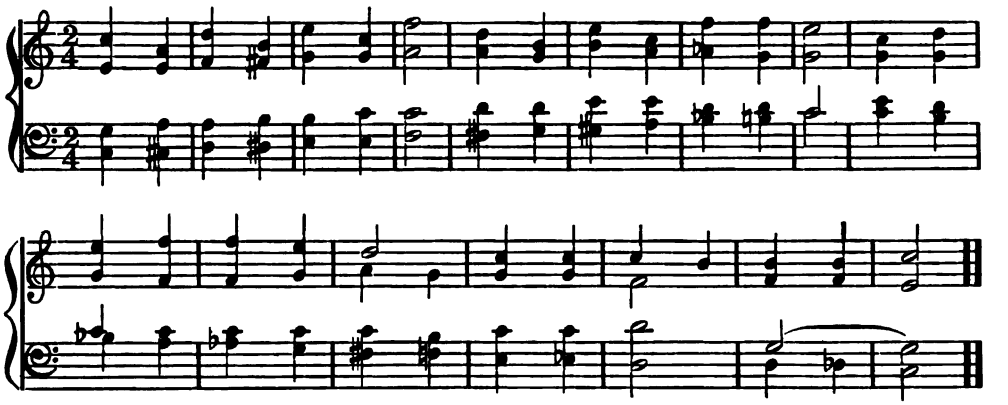
126. Chromatic Scale in the Alto.



127. Chromatic Scale in the Tenor.



128. Chromatic Scale in the Bass.



CHAPTER XIX

MODULATION

Modulation Defined. A change of key in the course of a piece is called *modulation.*

There are two principal kinds of modulation:

1. The *passing modulation*, or *transition*, in which no ending or cadence is made in the new key, and which does not last usually for more than two or three pulses.

2. The *cadence modulation*, in which an ending, or cadence, is made in the new key.

3. The change of key is indicated by *incidentals*, as ♯4 or ♭7, without change of key signature, unless the passage in the new key is extended. In the latter case the key signature is changed.

The More Common Modulations in the Major Mode. The more common modulations in the major mode are:

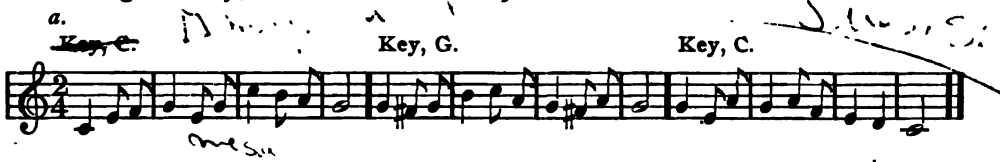
1. From any key to the key of its dominant.
2. From any key to the key of its subdominant.
3. From any key to its relative minor key.
4. From any key to the relative minor key of its dominant.
5. From any key to the relative minor key of its subdominant.

It is not always easy to ascertain just where the change of key is made without a knowledge of harmony. However, if the intervals are sung correctly a mental sense of the change is soon experienced.

MODULATIONS IN THE MAJOR MODE

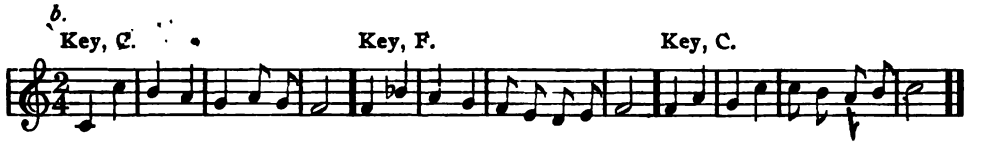
Change of Key, to the Dominant Key. C to G.

a.



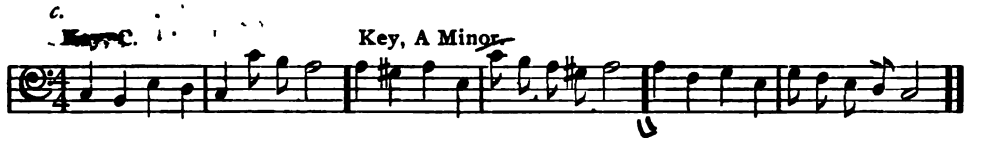
Change of Key, to the Subdominant Key. C to F.

b.



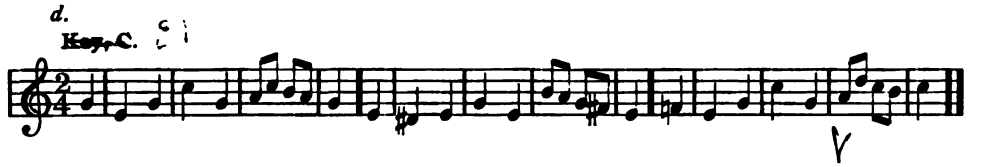
Change of Key, to Relative Minor Key. C to A Minor.

c.



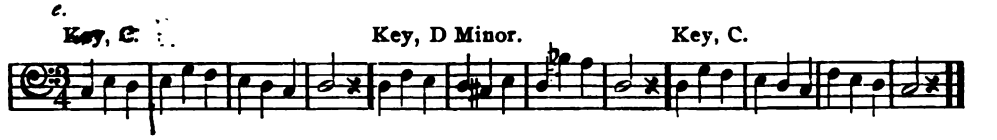
Change of Key, to the Relative Minor Key of the Dominant. C to E Minor.

d.



Change of Key, to Relative Minor Key of the Subdominant. C to D Minor.

e.



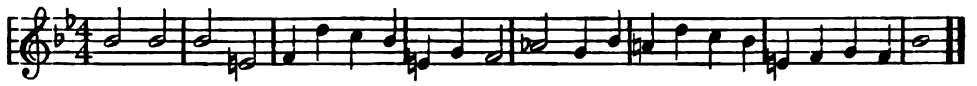
Transpose these exercises into different keys.

129. Students name the changes of key in the following five exercises.

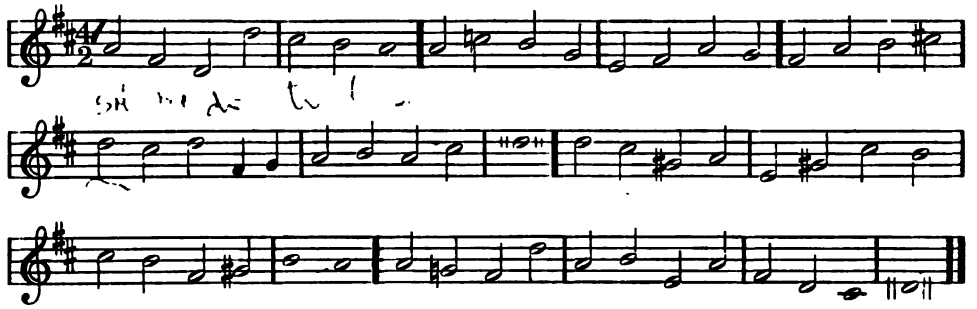
Five exercises from *Graduated Exercises*, by permission of Novello, Ewer & Co.

a.

b.

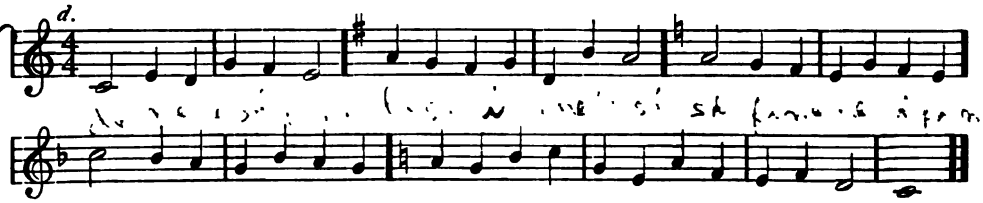


c.

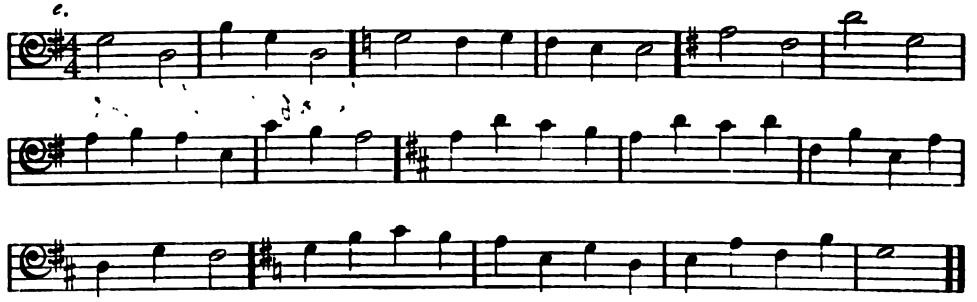


Modulation with Change of Signature.

d.



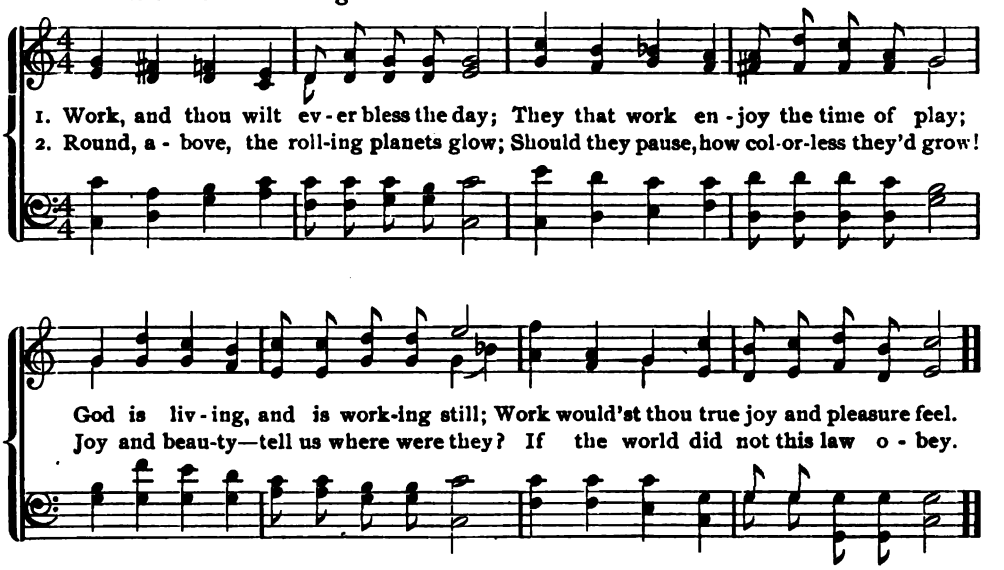
e.



Students write scale names to Nos. 129 to 131 inclusive.

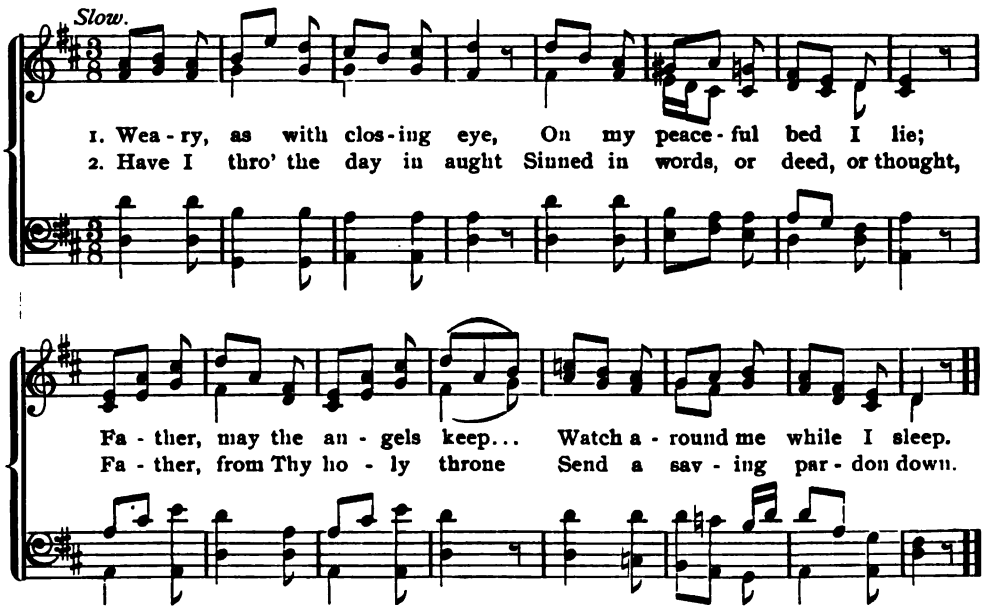
WORK.

Transitions or Passing Modulations.



WEARY, AS WITH CLOSING EYE.

Transitions.



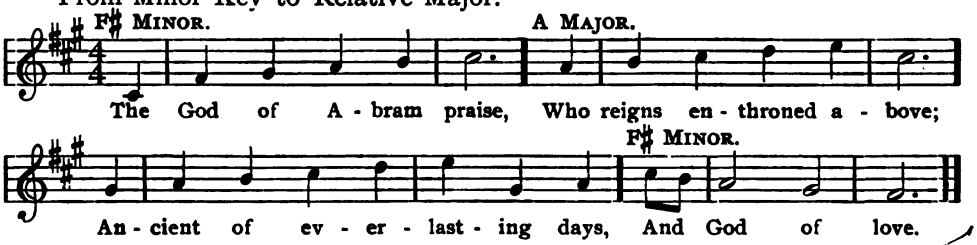
The words Passing Modulation and Transition have practically the same meaning.

Modulations in the Minor Mode. The more common modulations in the minor mode are nine in number, *viz.:*

1. From any minor key to its relative major key.
2. From any minor key to the dominant minor key.
3. From any minor key to the relative major key of its dominant.
4. From any minor key to the subdominant minor key.
5. From any minor key to the relative major key of its subdominant.
6. From any minor key to its parallel major key.
7. From any key to its parallel minor key.
8. From any key to the major key a major third above it.
9. From any key to the major key a major third below it.

OLD HEBREW MELODY.

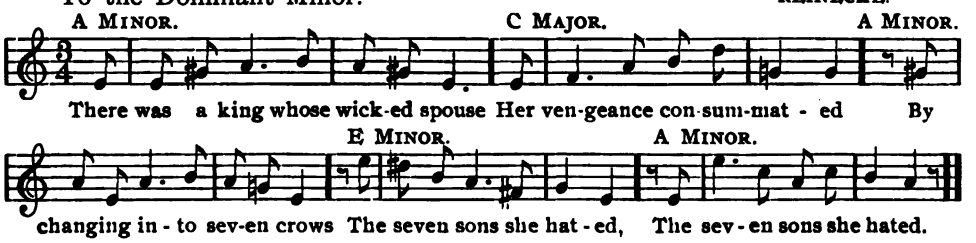
From Minor Key to Relative Major.



THERE WAS A KING.

From the "ENCHANTED SWANS."
REINECKE.

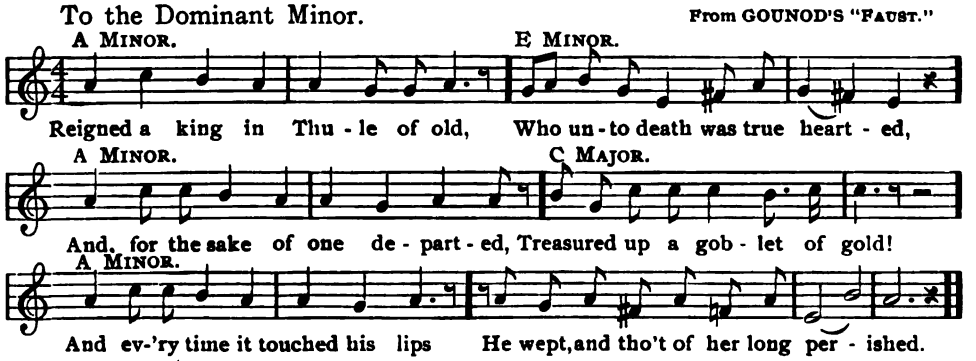
To the Dominant Minor.



KING IN THULE.

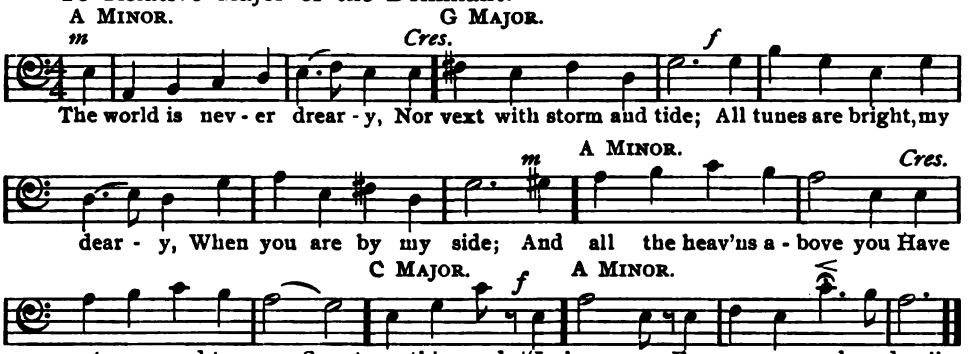
To the Dominant Minor.

From GOUNOD'S "FAUST."



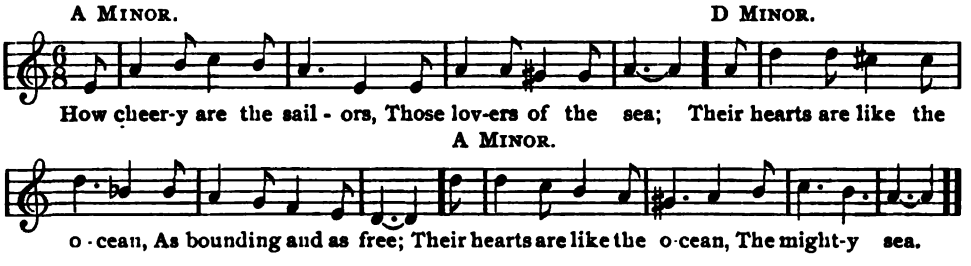
THE WORLD IS NEVER DREARY.

To Relative Major of the Dominant.



THE SAILORS.

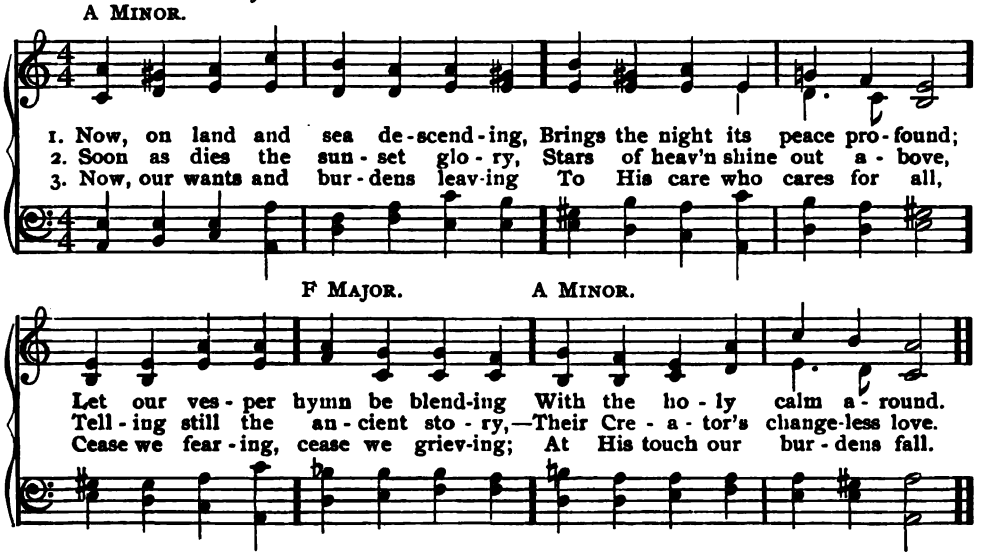
To the Subdominant Minor.



NOW, ON LAND AND SEA.

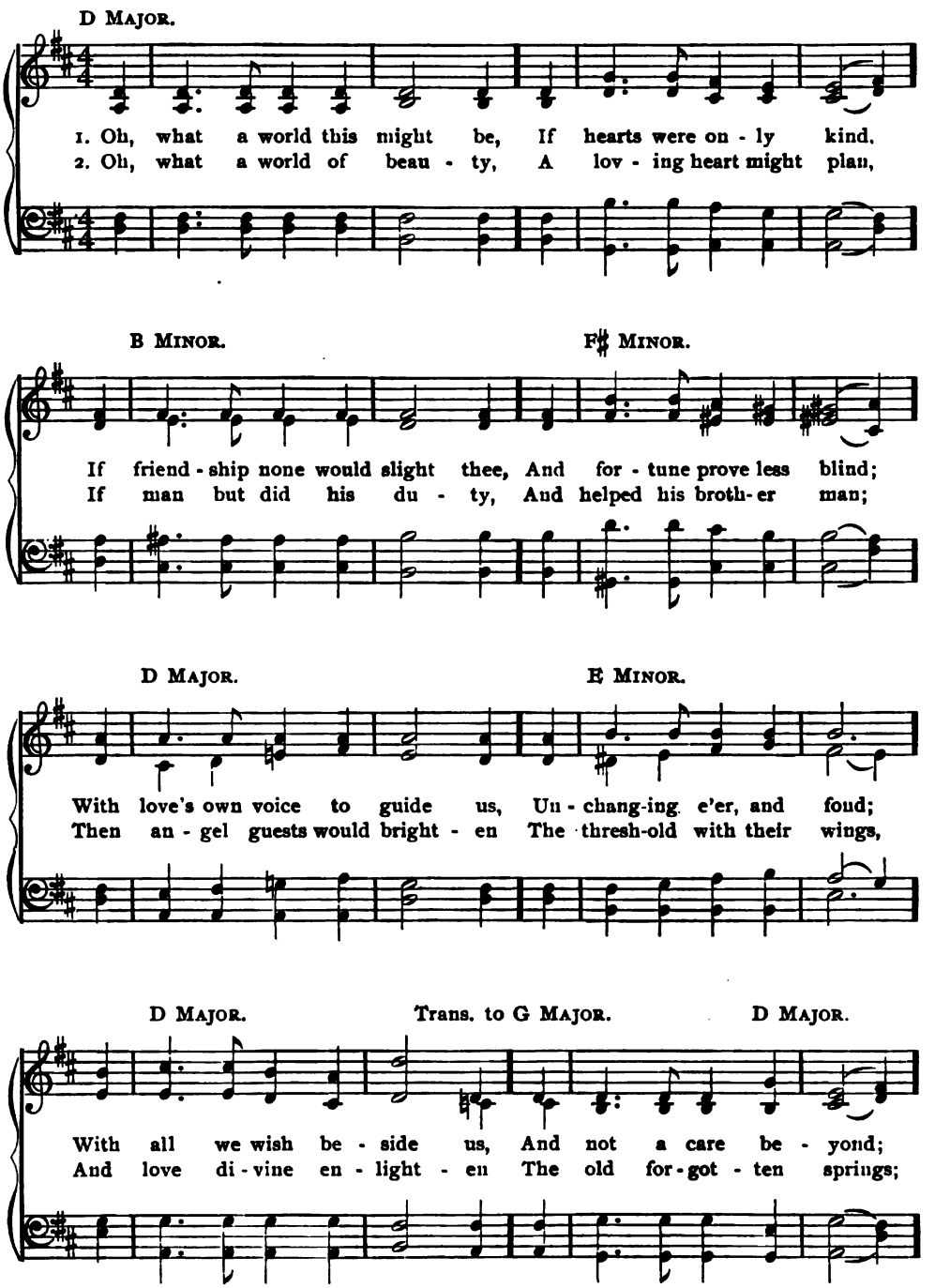
SAMUEL LONGFELLOW. EDWARD J. HOPKINS.

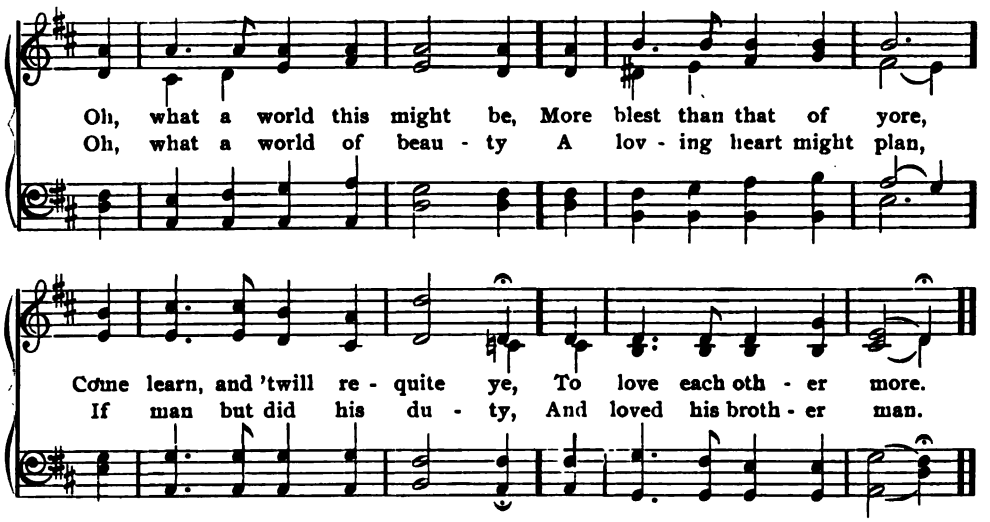
To relative Major of Subdominant Minor.



KINDNESS.

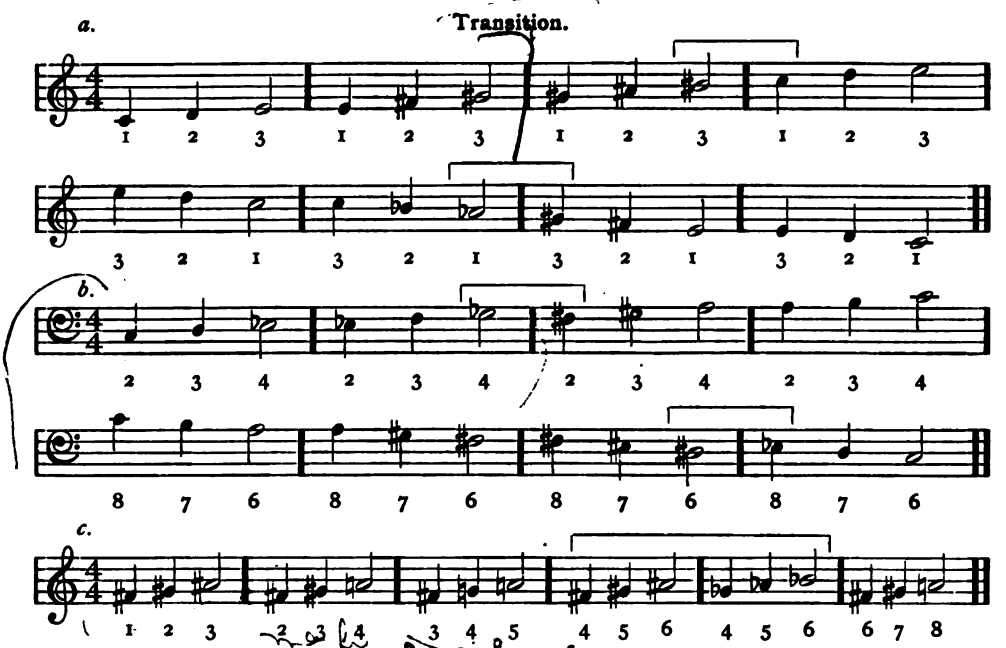
CHAS. SWAIN. Arr. from JOSEPH BARNBY.





COLLATERAL READING: *The Standard Course*, Curwen, pages 49 to 52, Perception of Transition. Pages 47 to 56, How to observe Harmony.

EXERCISES FOR ABRUPT CHANGE OF KEY



Other exercises illustrating transition may be suggested by the teacher.

N. B. Transition, which is an abrupt change of key, is shown in this exercise as differing from Modulation in that the latter is less abruptly accomplished, by a series of suggestive chords.

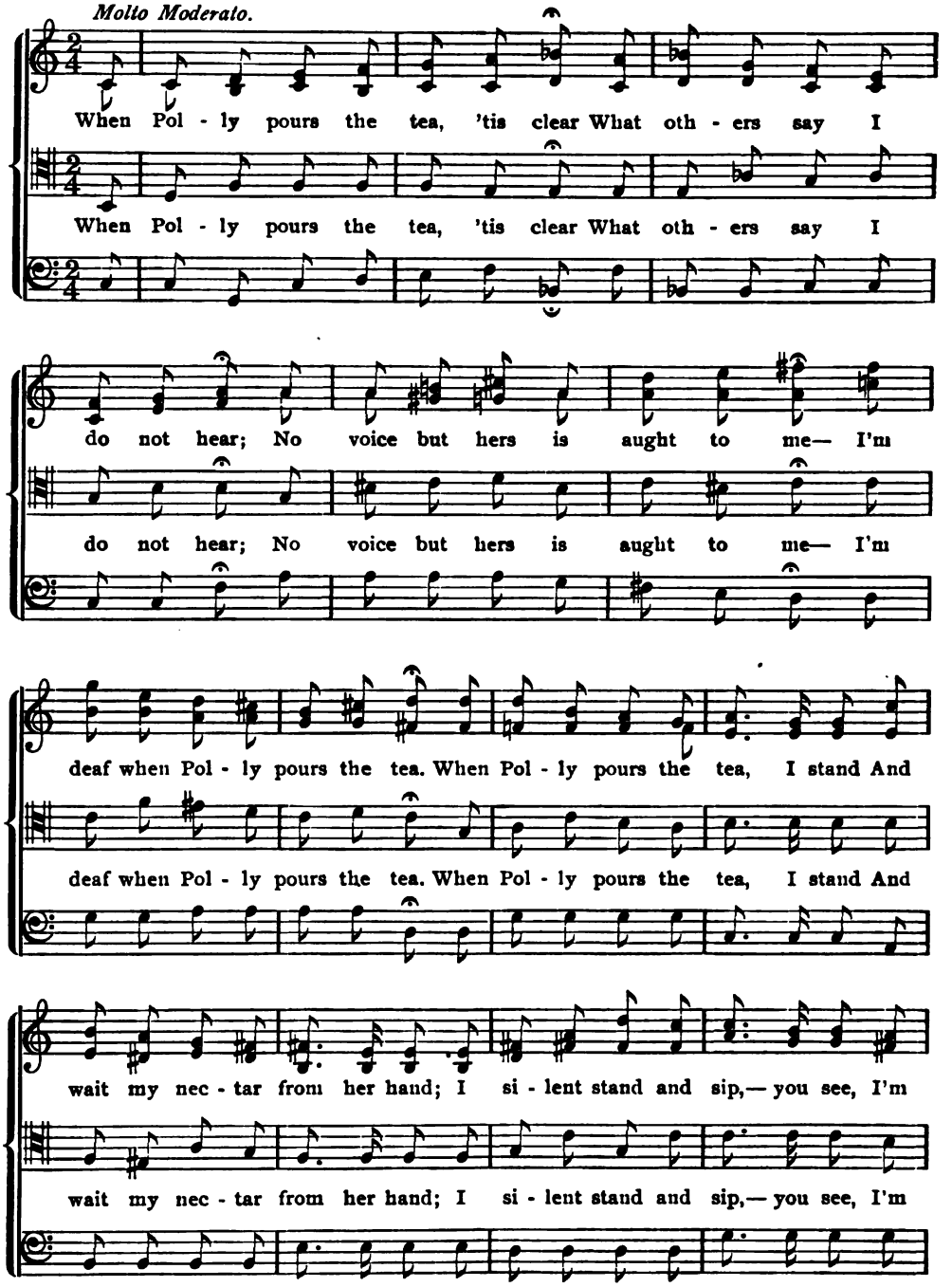
The notes enclosed in brackets in the above exercises represent enharmonic changes, i. e. changes to the eye but not to the ear. Students name the key in which each measure is written.

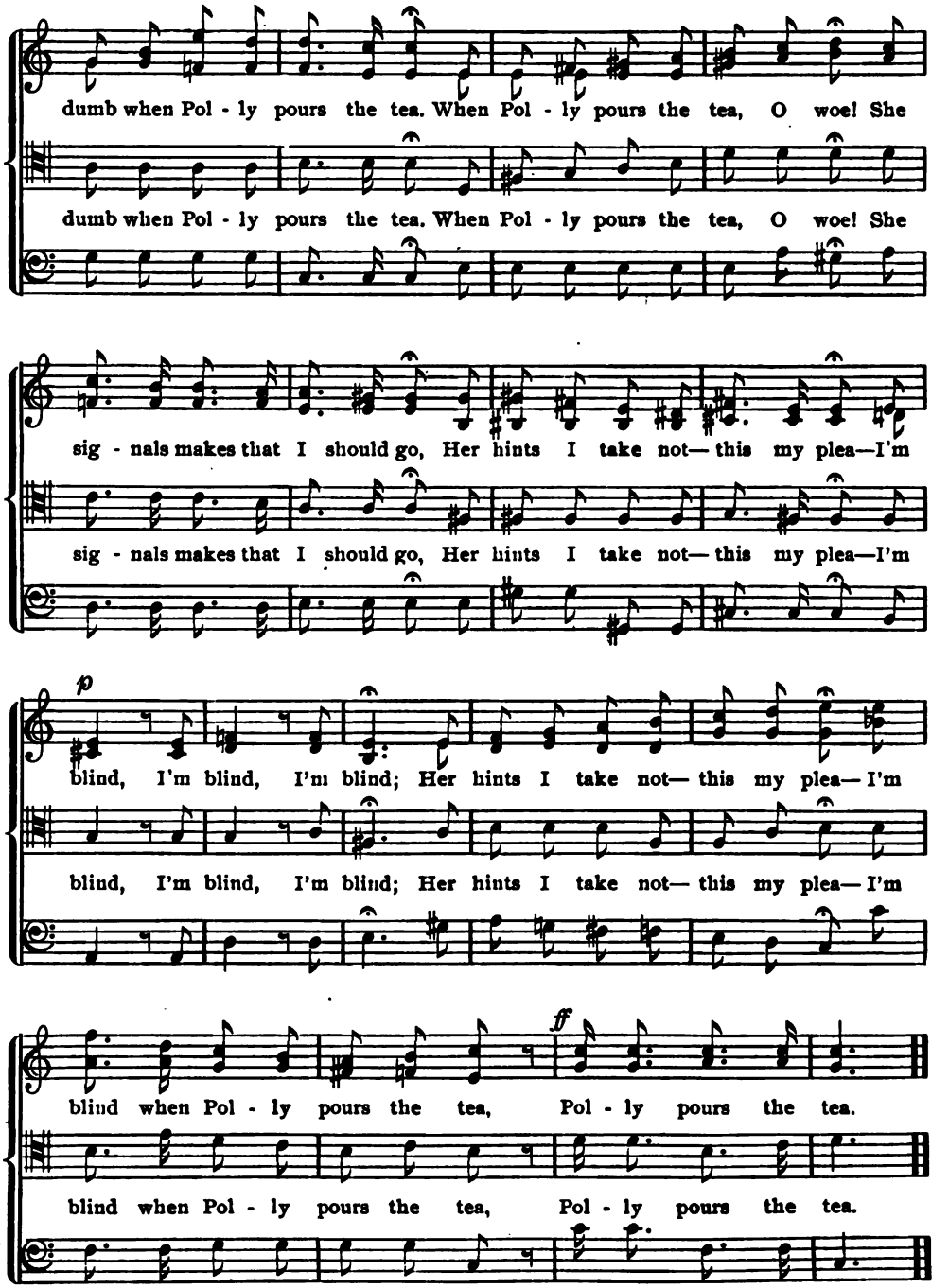
WHEN POLLY POURS THE TEA.

A study in modulation.

F. H. P.

Molto Moderato.





Students are to analyze this piece, and state the several keys to which changes are made.

CHAPTER XX

TRIADS (*Continued*)

Harmonic Names. The harmonic names of the seven tones of the scale are:

1. The *tonic.*
2. The *supertonic.*
3. The *mediant.*
4. The *subdominant.*
5. The *dominant.*
6. The *submediant.*
7. The *leading tone*, or *subtonic.*

Each of these tones is considered as a root, and a triad is formed upon it.

TABLE OF TRIADS OF THE MAJOR SCALE

The triads formed upon the tonic, subdominant, and dominant, called the *principal* triads, are major.

The triads formed upon the supertonic, mediant, and submediant, called the *secondary* triads, are minor.

1. The *tonic triad* ("*do* chord"), which is comprised of the tones 1, 3, 5, of the scale (*do*, *mi*, *sol*), is a major triad consisting of a +3 and a 05.

2. The *supertonic triad* ("*re* chord"), which is comprised of the tones 2, 4, 6, of the scale (*re*, *fa*, *la*), is a minor triad consisting of a −3 and a 05.

3. The *mediant triad* ("*mi* chord"), which is comprised of the tones 3, 5, 7, of the scale (*mi*, *sol*, *ti*), is a minor triad consisting of a −3 and a 05.

4. The *subdominant triad* ("*fa* chord"), which is comprised of the tones 4, 6, 8, of the scale (*fa*, *la*, *do*), is a major triad consisting of a +3 and a 05.

5. The *dominant triad* ("*sol* chord"), which is comprised of the tones 5, 2, 7, of the scale (*sol*, *ti*, *re*), is a major triad consisting of a +3 and a 05.

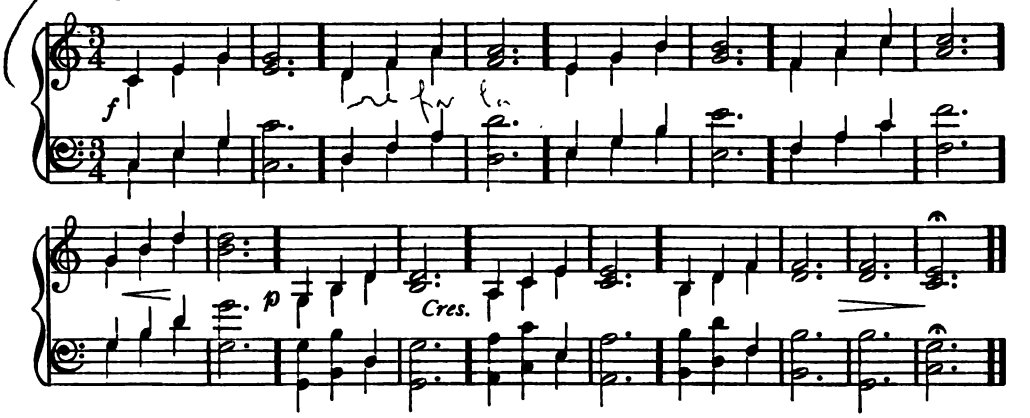
6. The *submediant triad* ("*la* chord"), which is comprised of the tones 6, 8, 3, of the scale (*la*, *do*, *mi*), is a minor triad consisting of a −3 and a 05.

7. The *leading tone triad* ("*ti* chord"), which is comprised of tones 7, 2, 4, of the scale (*ti*, *re*, *fa*), is a diminished triad, consisting of a −3 and a diminished fifth (= 5). The leading tone triad is really only the

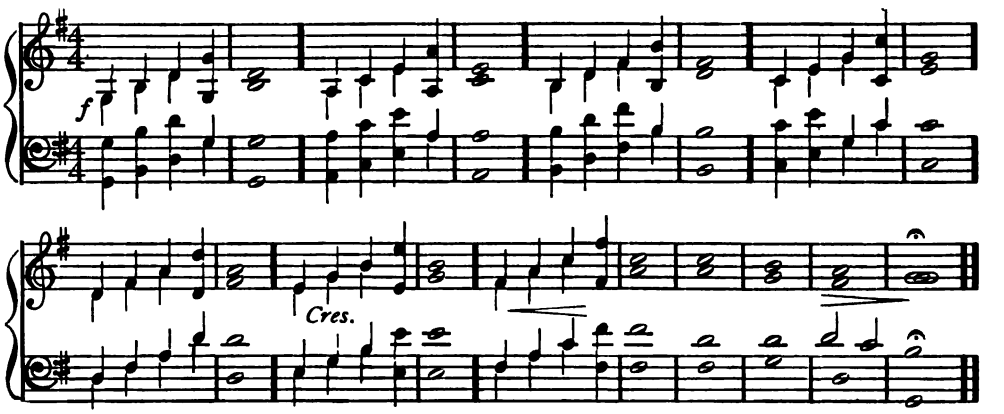
three upper tones of the chord of the dominant seventh, and must be resolved accordingly.

SPELLING AND PRONOUNCING TRIADS.

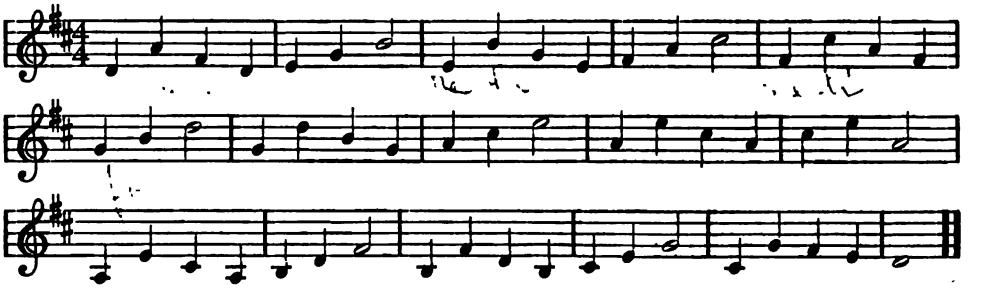
130.



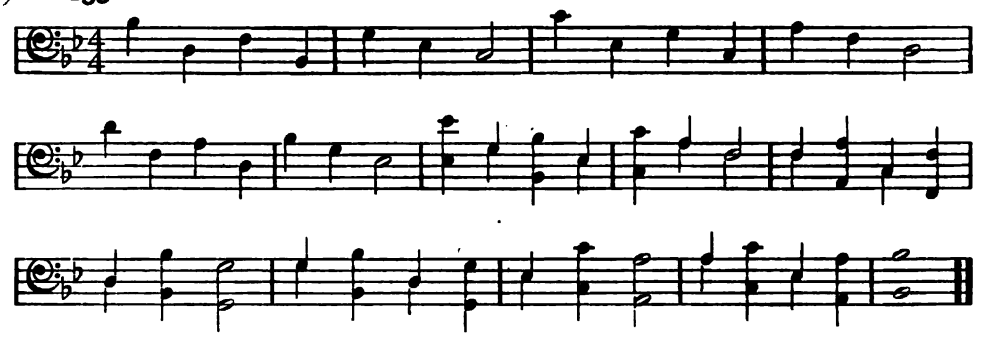
131.



132.



133.



Name the triad upon which each measure is formed.

Triads of the Minor Scale

The seven triads of the minor scale should be analyzed as to their intervals and syllables in a manner the same as with the major scale given above. Attention should also be called to their mental effects.

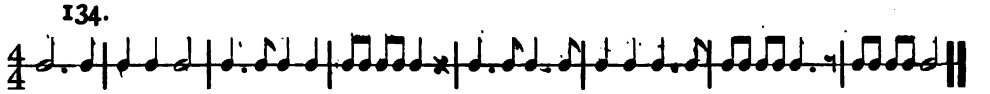
The augmented triad, comprising a +3 and an ×5, formed upon the third tone of the minor scale is harsh and unmusical unless carefully treated. It is seldom used.

In spelling and pronouncing triads in the minor mode, only those formed upon the tonic, dominant, and subdominant need be practiced.

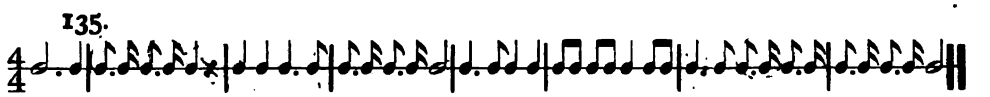
TIME EXERCISES: DOTTED NOTES, ETC.

(For Review.)

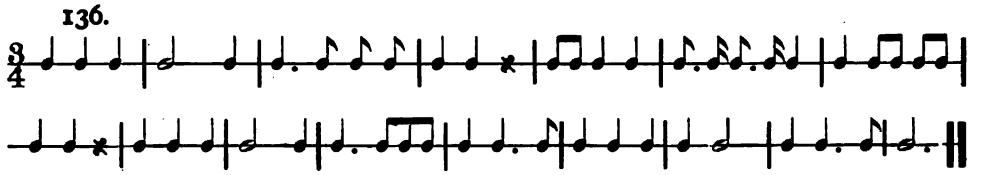
134.



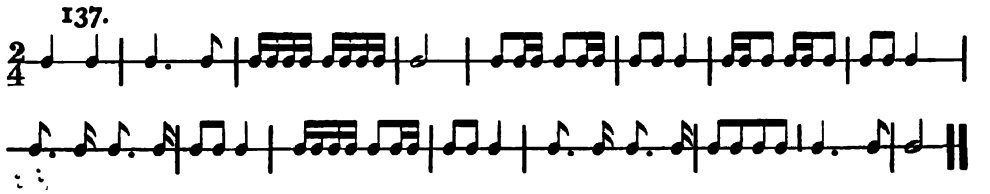
135.



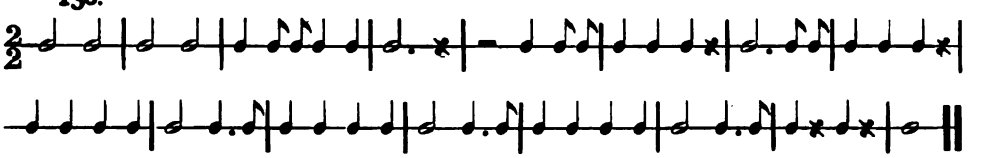
136.



137.

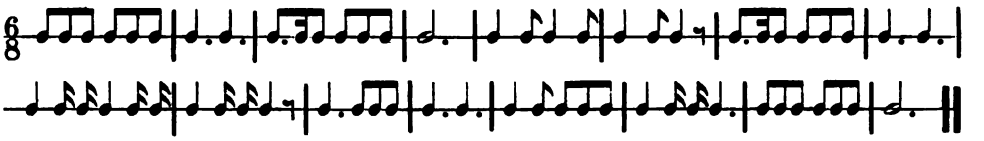


138.



In six-pulse measure it is customary to give but two beats in each measure, unless the movement is quite slow. In the following exercise, a dotted quarter note represents a one-pulse tone.

139. Two beats in a measure.



140. Two beats in a measure.

The time exercises may be written as melodies on the staff in different keys, using the two clefs alternately.

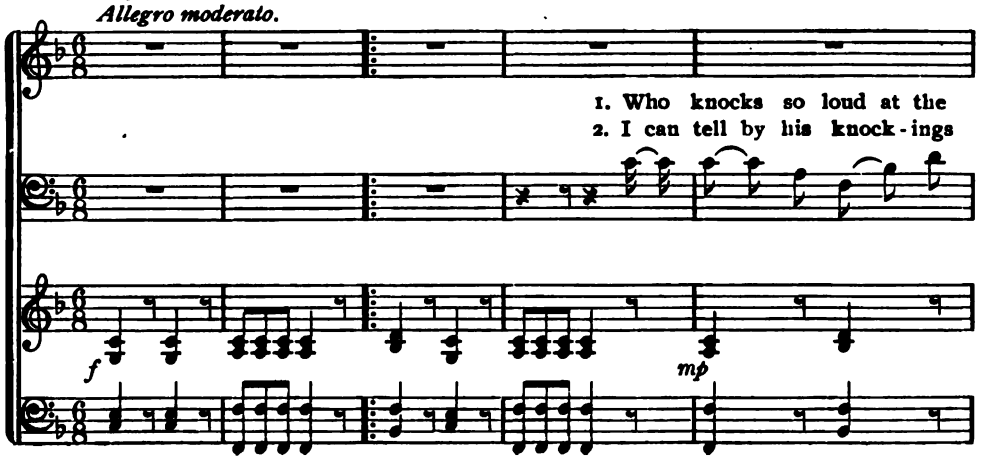
COLLATERAL STUDY: *Exercises in Melody Writing*, **Goetschius. Published by G. Schirmer, N. Y. City.**

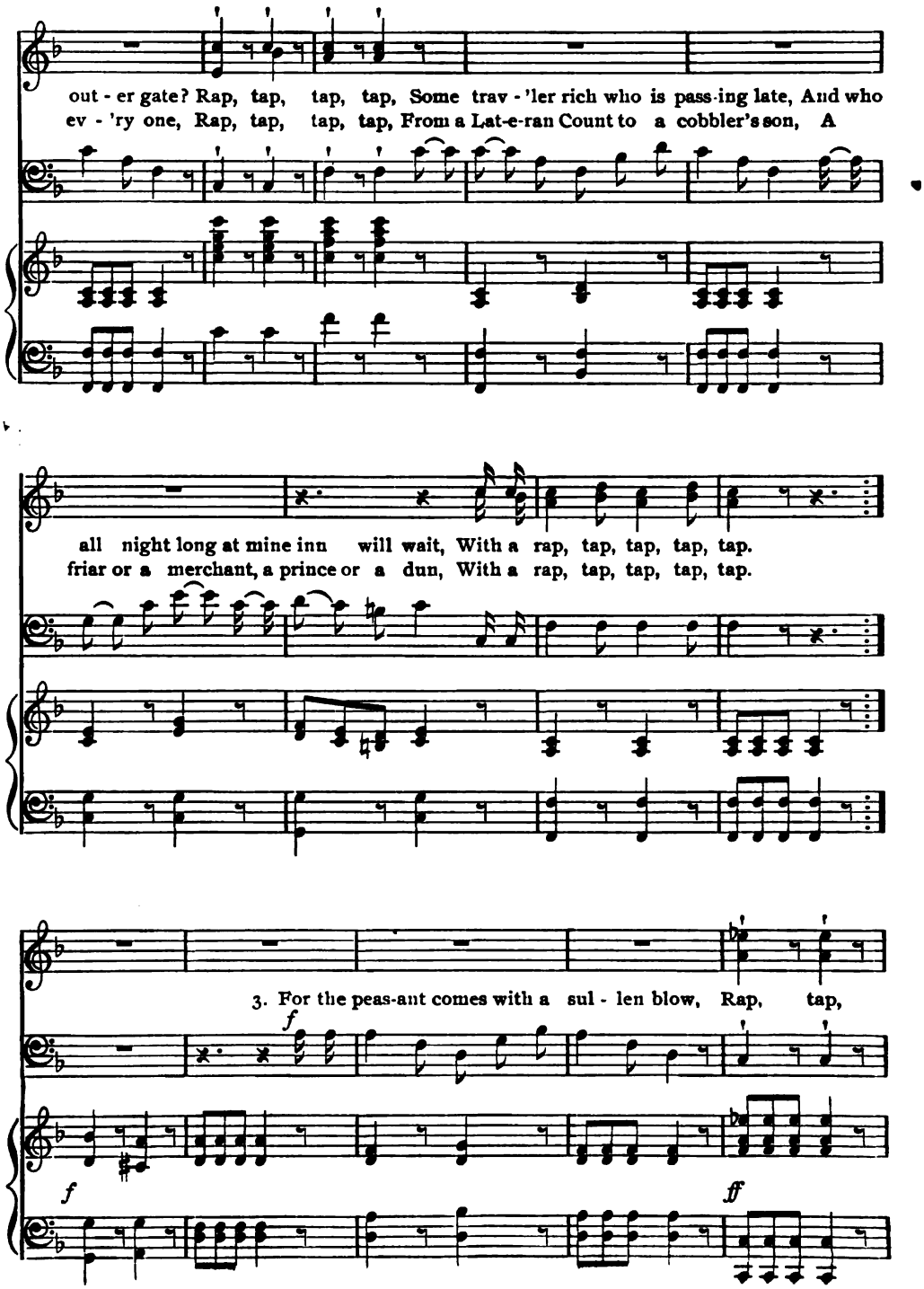
WHO KNOCKS SO LOUD?

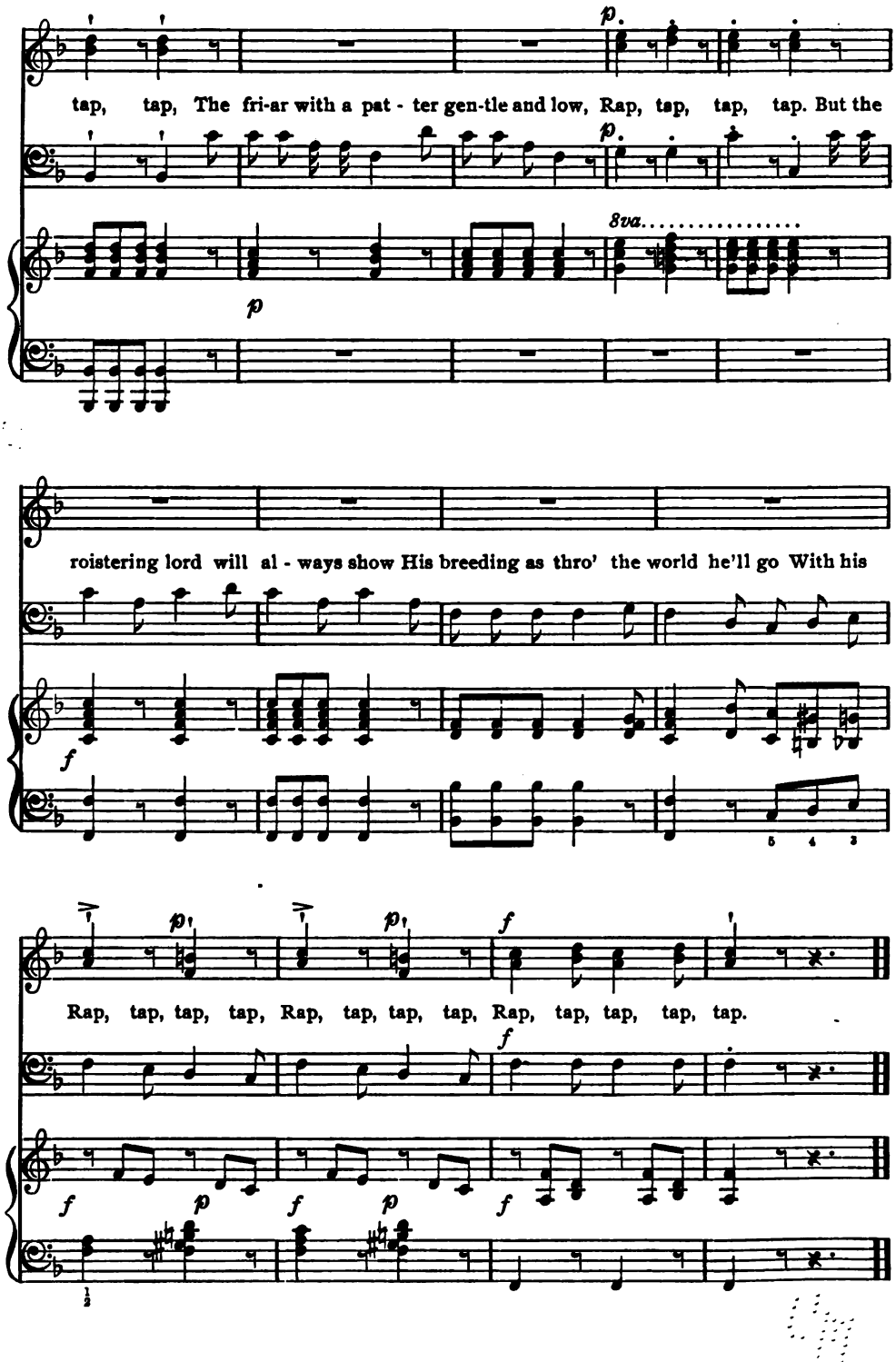
Trio.

Words by BERNARD BIGSBY.

Allegro moderato.

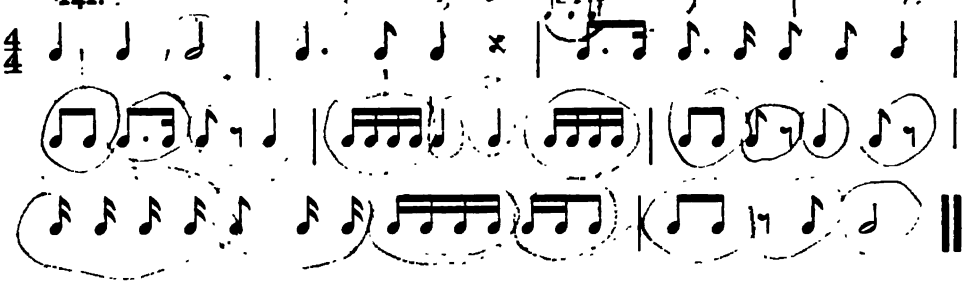



out - er gate? Rap, tap, tap, tap, Some trav - 'ler rich who is pass-ing late, And who
ev - 'ry one, Rap, tap, tap, tap, From a Lat-e-ran Count to a cobbler's son, A
all night long at mine inn will wait, With a rap, tap, tap, tap, tap.
friar or a merchant, a prince or a dun, With a rap, tap, tap, tap, tap.
3. For the peas-ant comes with a sul - len blow, Rap, tap,
f
f
ff

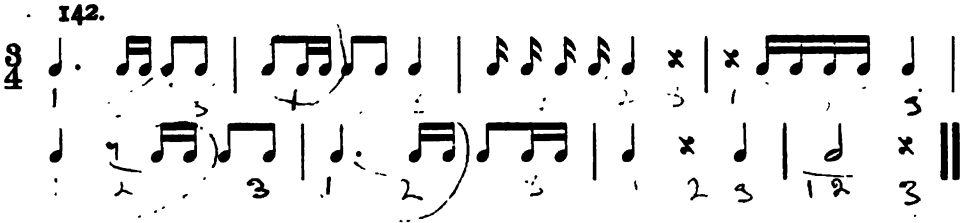

tap, tap, The fri-ar with a pat - ter gen-tle and low, Rap, tap, tap, tap. But the
8va
roistering lord will al - ways show His breeding as thro' the world he'll go With his
Rap, tap, tap, tap, Rap, tap, tap, tap, Rap, tap, tap, tap, tap.

TIME EXERCISES

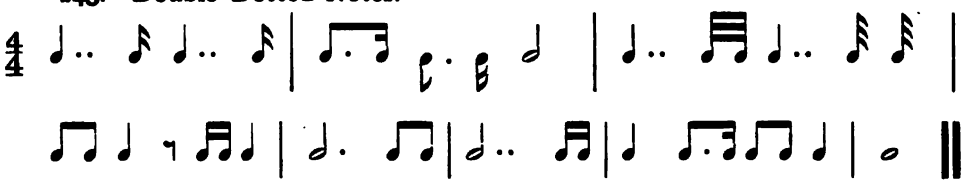
141.



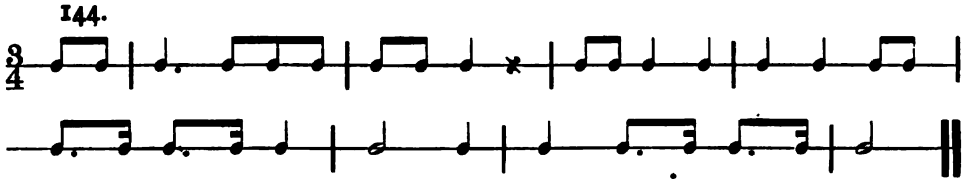
142.



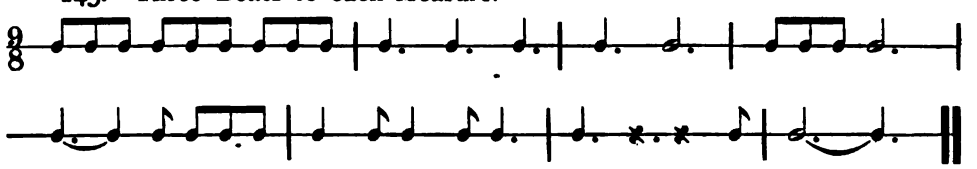
143. Double Dotted Notes.



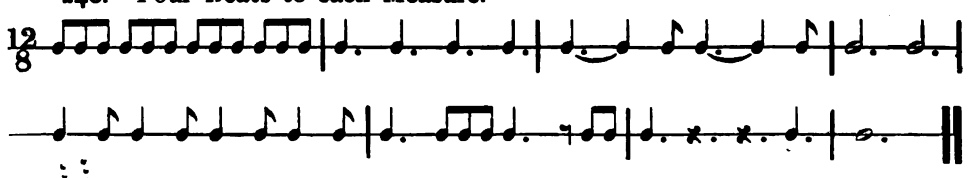
144.



145. Three Beats to each Measure.

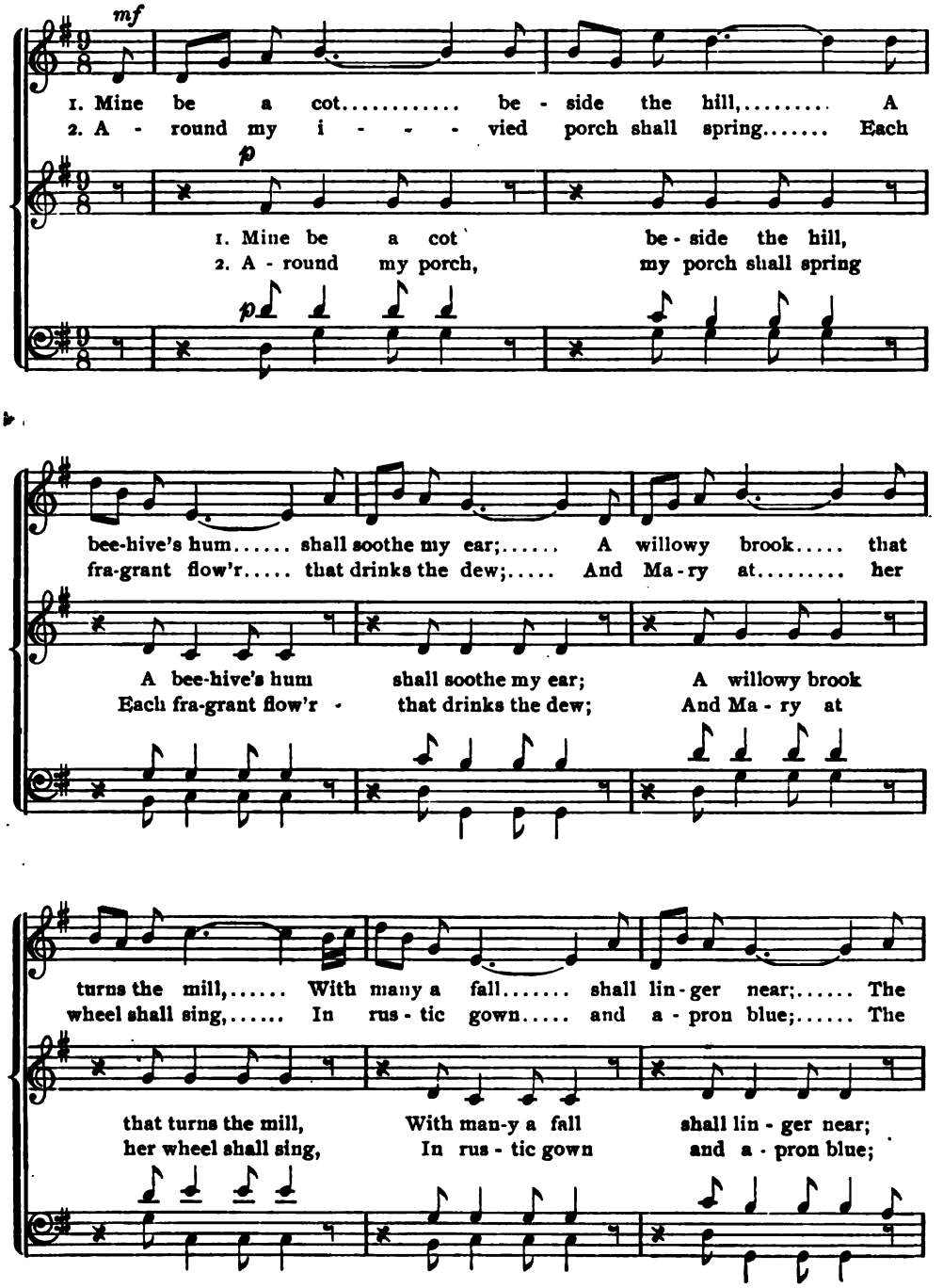


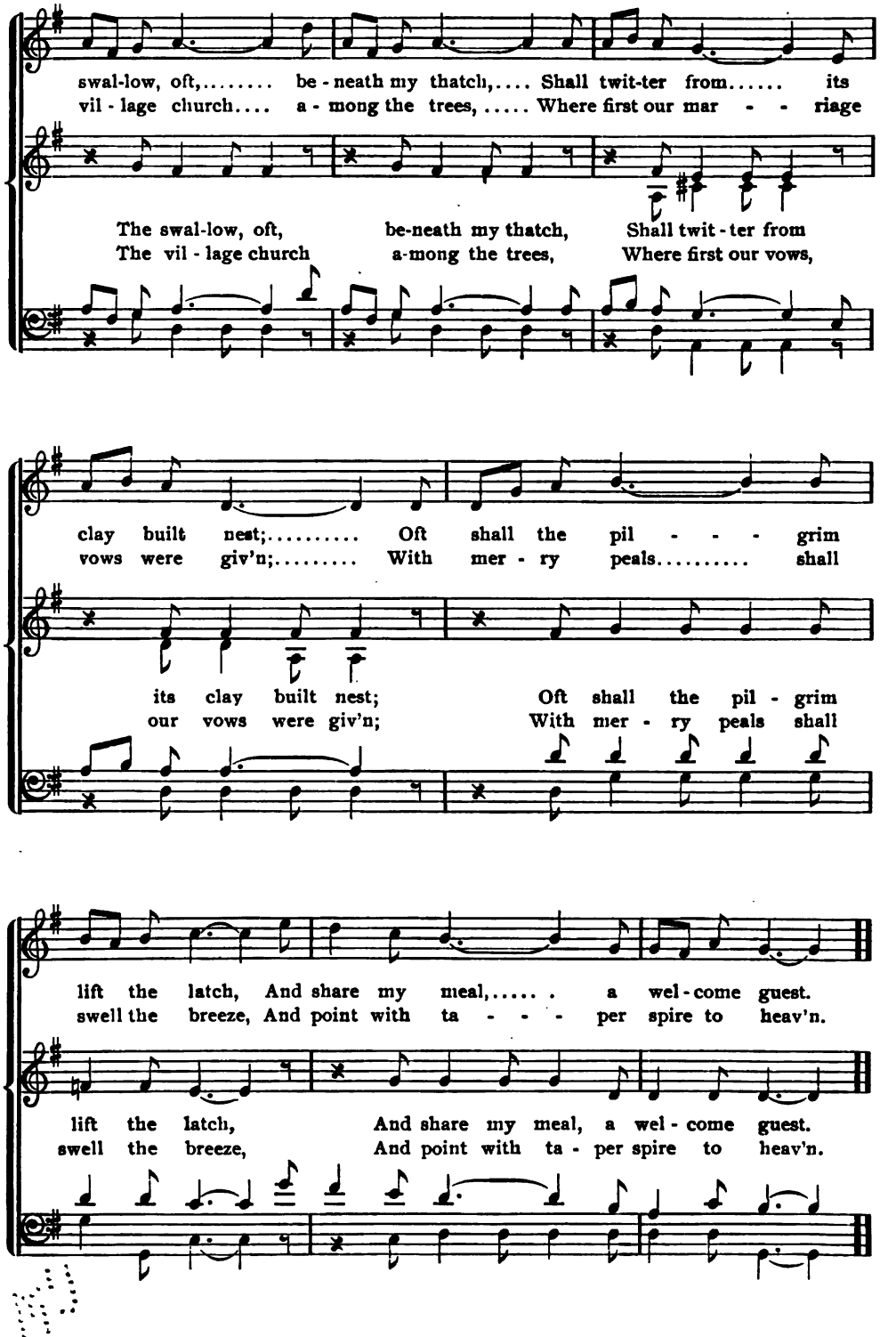
146. Four Beats to each Measure.



A COT BESIDE THE HILL.

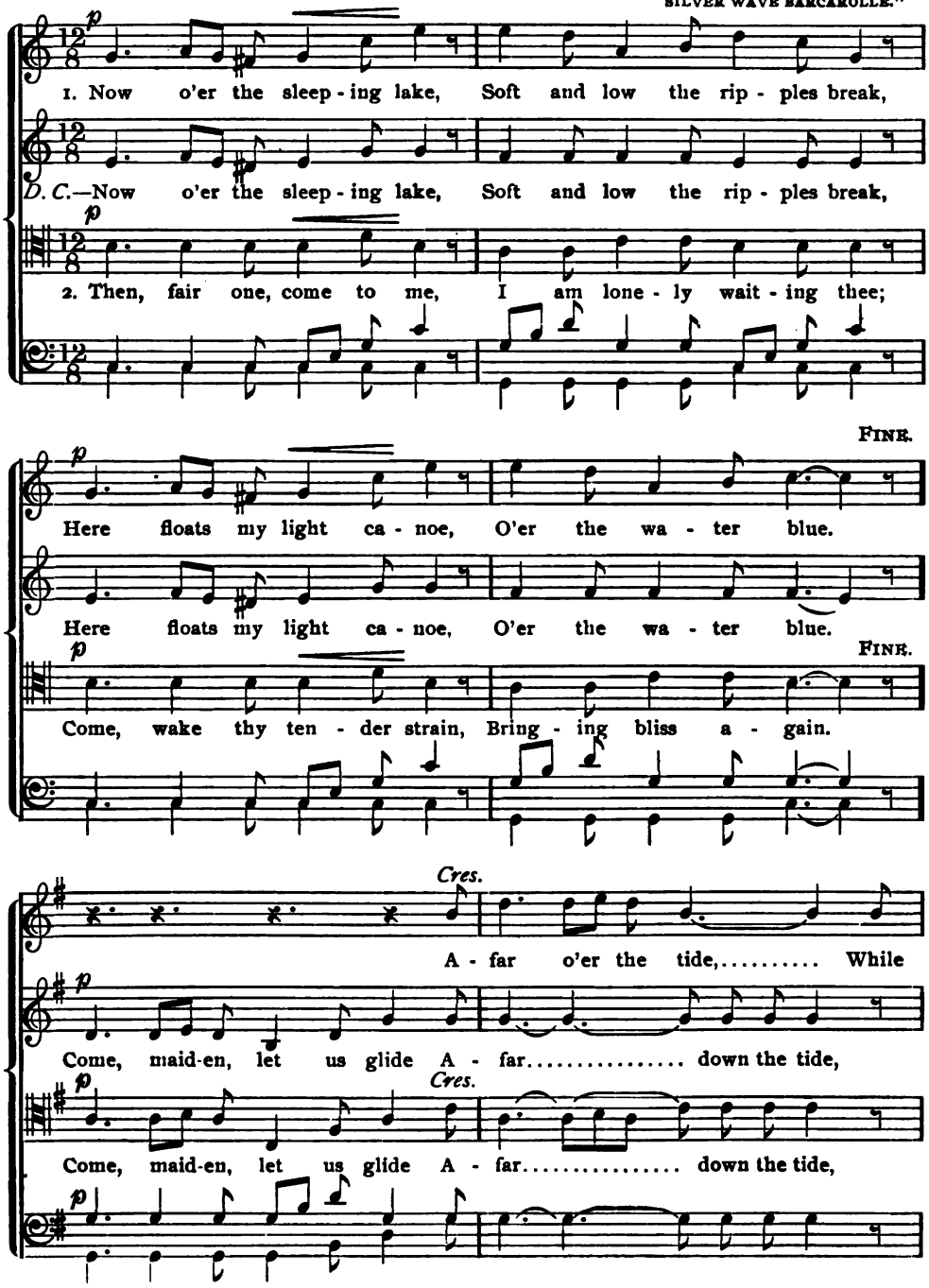
J. H. BRIGHT. F. H. P.

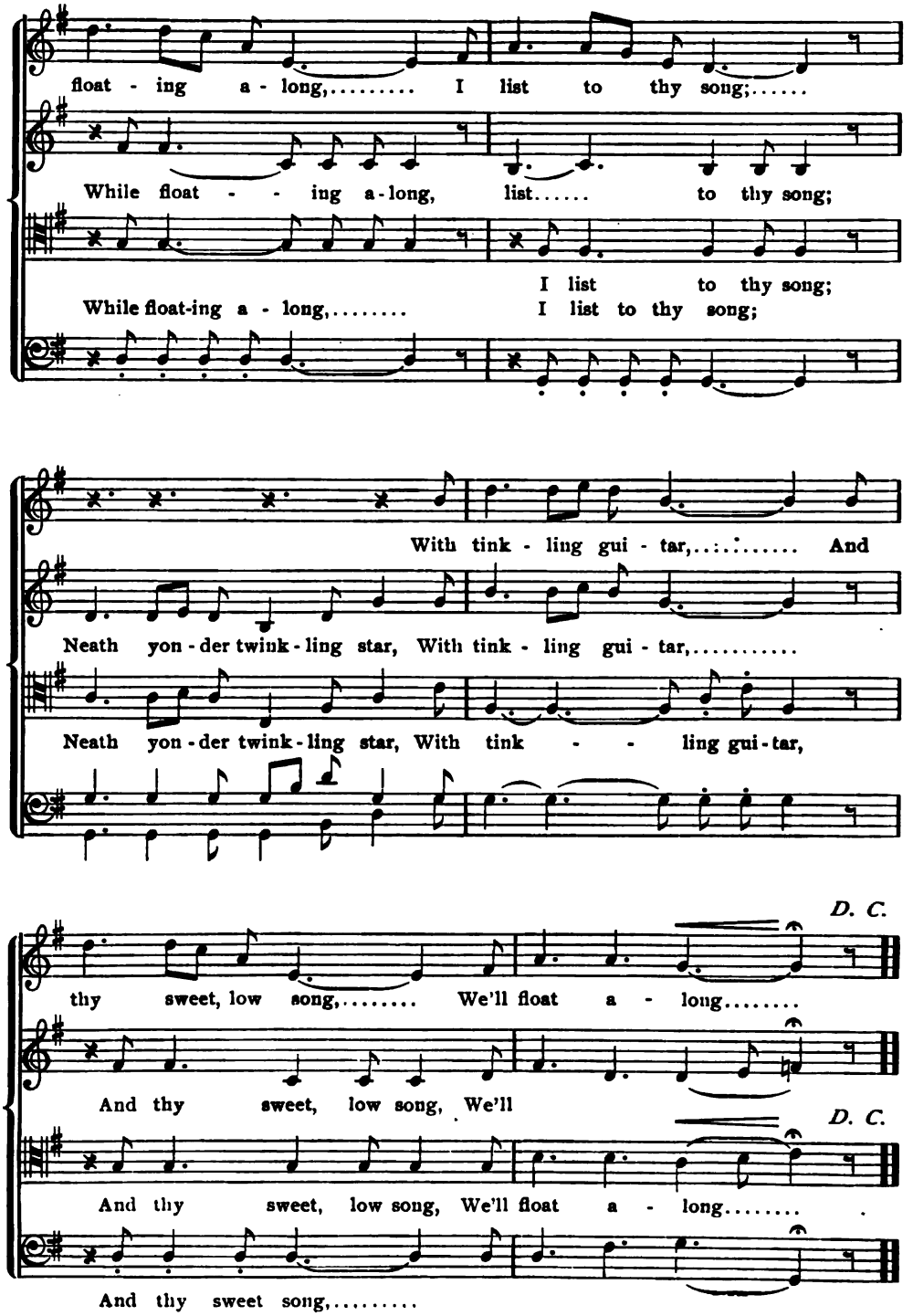



swal-low, oft,..... be-neath my thatch,.... Shall twit-ter from..... its
vil-lage church.... a-mong the trees, ... Where first our mar - - riage
The swal-low, oft, be-neath my thatch, Shall twit-ter from
The vil-lage church a-mong the trees, Where first our vows,
clay built nest;..... Oft shall the pil - - - grim
vows were giv'n;..... With mer-ry peals..... shall
its clay built nest; Oft shall the pil-grim
our vows were giv'n; With mer-ry peals shall
lift the latch, And share my meal,..... a wel-come guest.
swell the breeze, And point with ta - - - per spire to heav'n.
lift the latch, And share my meal, a wel-come guest.
swell the breeze, And point with ta-per spire to heav'n.

BARCAROLLE.

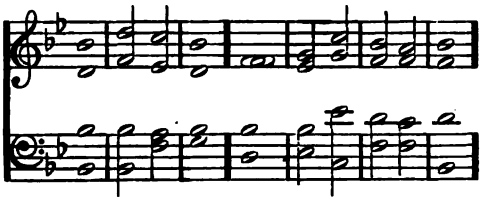
Now O'er the Sleeping Lake. Arr. from G. N. ALLEN'S "SILVER WAVE BARCAROLLE."



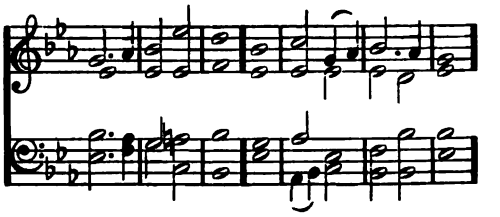

float - ing a - long,..... I list to thy song;.....
While float - - ing a-long, list..... to thy song;
I list to thy song;
While float-ing a - long,..... I list to thy song;
With tink - ling gui - tar,..... And
Neath yon - der twink - ling star, With tink - ling gui - tar,.....
Neath yon - der twink - ling star, With tink - - ling gui - tar,
D. C.
thy sweet, low song,..... We'll float a - long.....
And thy sweet, low song, We'll
D. C.
And thy sweet, low song, We'll float a - long.....
And thy sweet song,.....

CHANTS.

MEDLEY.



TRAVERS.



PSALM CXXI.

MF I will lift up mine *eyes* | unto · the | hills: *from* | whence · = | cometh · my | help.

2 My help cometh *even* | from the | Lord: *who* hath | made · = | heaven and | earth.

3 He will not suffer thy *foot* | to be | moved: and *He* that | keepeth · thee | will not | sleep.

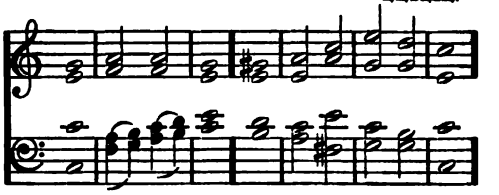
4. Behold, He that *keep*eth | Isra | el: *shall* | neither | slumber · nor | sleep.

Cres.

5 The Lord Him*self* | is thy | keeper: the Lord is thy de*fence* up | on thy | right · = | hand;

6 So that the sun shall not *burn* | thee by | day: *neith*er the | moon · = | by · = | night.

LESLIE.

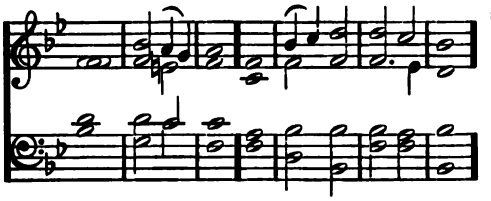


Cres.

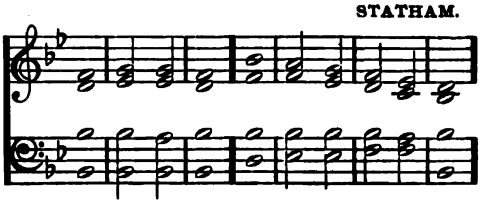
7 The Lord shall pre*serve* thee | from all | evil: yea, it is even *He* | that shall | keep thy | soul.

8 The Lord shall preserve thy going out, *and* thy | coming | in: from *this* time | forth for | ever | more.

DUPUIS.



STATHAM.



PSALM XXIII.

MP The *Lord* | is my | shepherd: *there*fore | can I | lack · = | nothing.

2 He shall *feed* me in a | green · = | pasture: and lead me *forth* be | side the | waters · of | comfort.

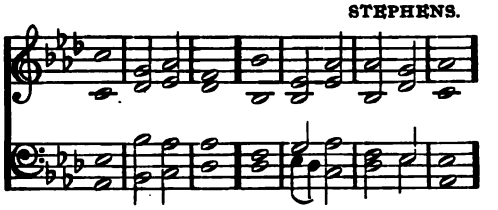
3 *He* shall con | vert my | soul: and bring me forth in the paths of *right*eousness | for His | Name's · = | sake.

Swell.

4 Yea, though I walk through the valley of the shadow of death, *I* will | fear no | evil: for Thou art with me, Thy *rod* and Thy | staff · = | comfort | me.

5 Thou shalt prepare a table before me against *them* that | trouble | me: Thou hast

STEPHENS.



anointed my head with *oil* and my | cup · = | shall be | full.

Cres.

6 But Thy loving-kindness and mercy shall follow me all the *days* | of my | life: and I will dwell in the *house* | of the | Lord for | ever.

N. B. In these chants the words and syllables in italics should be slightly prolonged but not made more emphatic.

Chord Positions. Chords may appear in different positions, *viz.:*

1. The first or *A* position, when the root is the lowest tone of the chord.

2. The second or *B* position, when the third is the lowest tone of the chord.

3. The third or *C* position, when the fifth is the lowest tone of the chord.

4. The fourth or *D* position, when the seventh is the lowest tone of the chord.

ILLUSTRATION NO. 1

Transpose into keys of D and B♭.

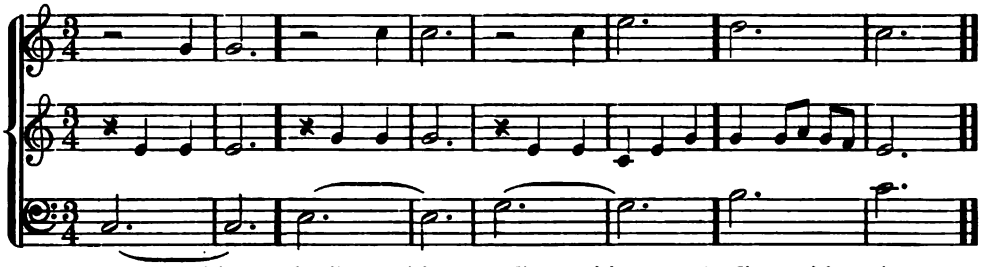
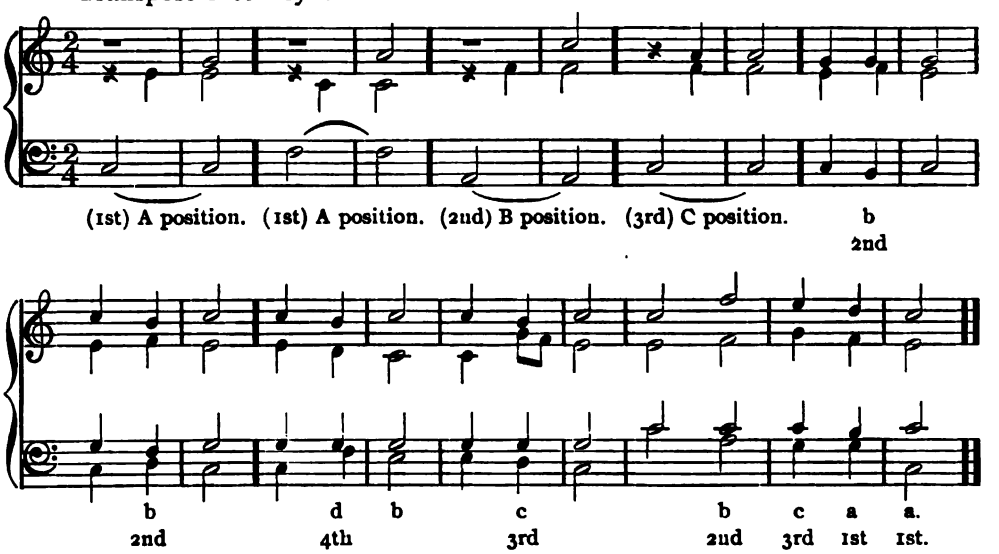


ILLUSTRATION NO. 2

Transpose into key of E♭.



N. B. Dictation exercises may be given for the practice of the different positions. The student should note that the positions modify the mental effects of the chords.

CHAPTER XXI

INTERVALS (*Concluded*)

Intervals Defined. An *interval* may be considered (1) as two tones producing a certain mental effect when they are sounded together, or (2) as expressing the difference in pitch between the individual tones.

As far as possible all intervals should be recognized by ear. The thought of their mental effects, and of the differences in pitch, the "distances" between the notes, aid in this recognition. Terms of measurement in pitch will be recalled in the *half step*, the smallest interval used in music, and the *step*, which is equal to two half steps.

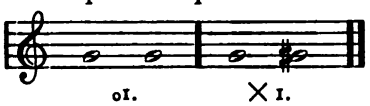
The Different Names for Intervals. Intervals have two names, numerical and qualitative. The numerical names are primes, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves. The qualitative names are major (+), minor (–), perfect (o), augmented (×), and diminished (=).

Exercise

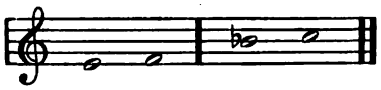
Students should mark all the intervals given below.

The Representation of Intervals; Numerical Names Defined. An interval is represented to the eye by degrees of the staff, two notes placed upon the staff determining any particular interval. The different intervals are defined as follows:

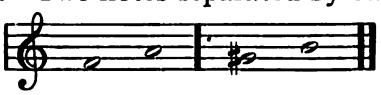
1. Two notes placed upon the same degree of the staff represent a *prime*, thus:



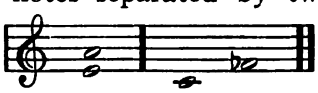
2. Two notes on consecutive degrees of the staff represent a *second*, thus:



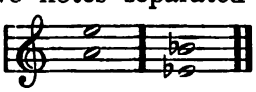
3. Two notes separated by one degree of the staff represent a *third*, thus:

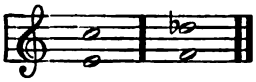


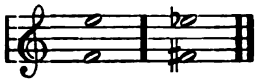
4. Two notes separated by two degrees of the staff represent a *fourth*, thus:

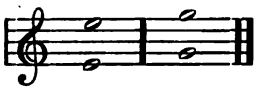


5. Two notes separated by three degrees of the staff represent a *fifth*, thus:



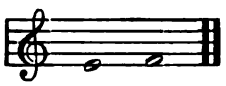
6. Two notes separated by four degrees of the staff represent a *sixth*, thus: 

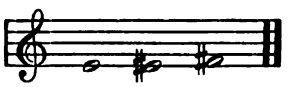
7. Two notes separated by five degrees of the staff represent a *seventh*, thus: 

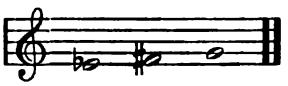
8. Two notes separated by six degrees of the staff represent an *octave*, thus: 

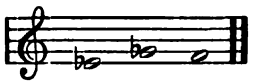
Qualities of Intervals. Except of the prime, of which there are two kinds, perfect and augmented, there are three kinds or qualities of each of the above-named intervals; and these three kinds vary in the different intervals to be considered.

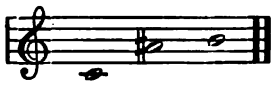
Resolutions of Intervals. In playing intervals for students to discern by ear, those intervals which are identical in sound as played on the pianoforte, but which differ in representation and in name, should always be played with their natural resolution.

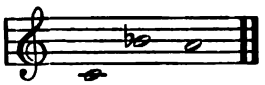
The minor second, thus: 

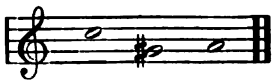
The augmented prime, thus: 

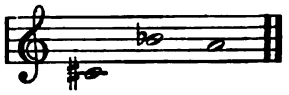
The augmented second, thus: 

The minor third, thus: 

The augmented sixth, thus: 

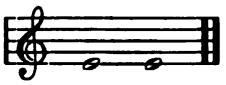
The minor seventh, thus: 

The diminished fourth, thus: 

The diminished seventh, thus: 

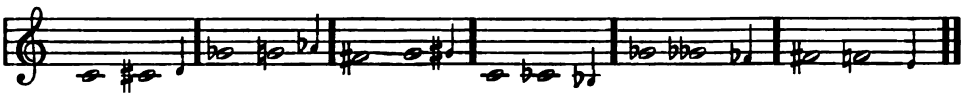
Intervals Seemingly Identical. Intervals which are identical on the keyboard, such as the augmented prime and the minor second, or the augmented sixth and the minor seventh, should not be considered as the same interval. They are represented differently upon the staff, have different resolutions, bear different relations to other tones, and when harmonized have a different mental effect.

Primes. A *perfect prime* is two tones in unison; hence, it is generally called an unison. Its tones are represented by the same degree, thus:

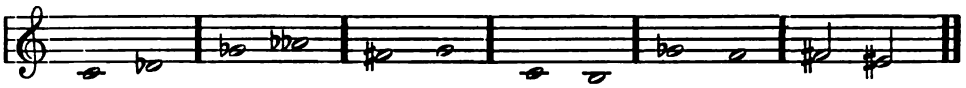


In the following illustrations the small notes indicate the resolution.

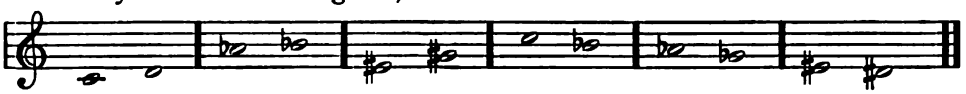
An *augmented prime* is equal to a half step; it is represented by one degree, and but one letter is employed in naming the tones, thus:



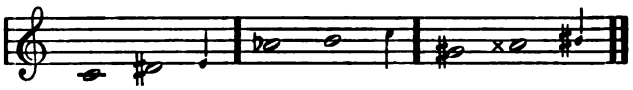
Seconds. A *minor second* is equal to a half step, and is represented by consecutive degrees, thus:



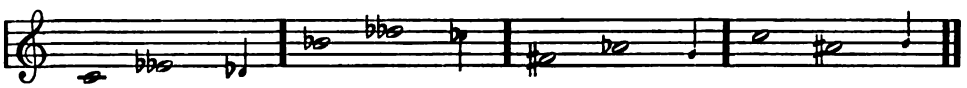
A *major second* is equal to a step or to two half steps, and is represented by consecutive degrees, thus:



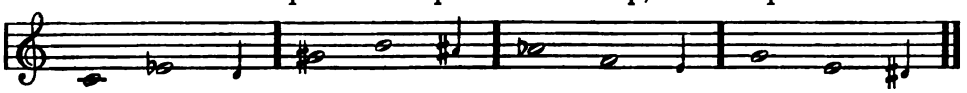
An *augmented second* is equal to a step and a half step, or to three half steps, and is represented by consecutive degrees, thus:



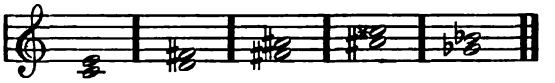
Thirds. A *diminished third* is equal to two half steps, and is represented thus:



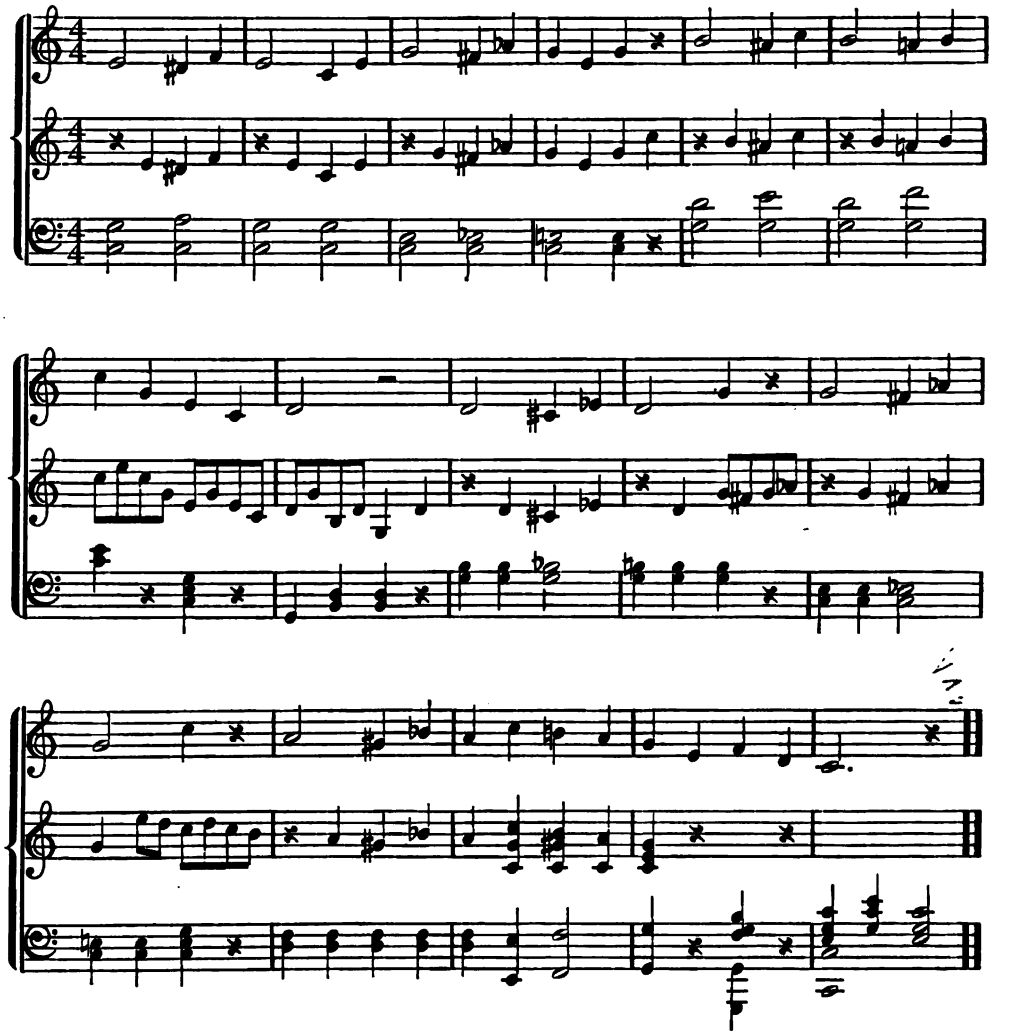
A *minor third* is equal to a step and a half step, and is represented thus:



A *major third* is equal to two steps or to four half steps, and is represented thus:

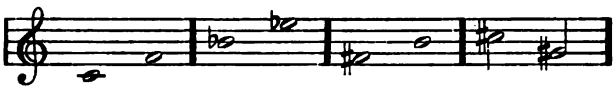


147. Introducing Thirds.

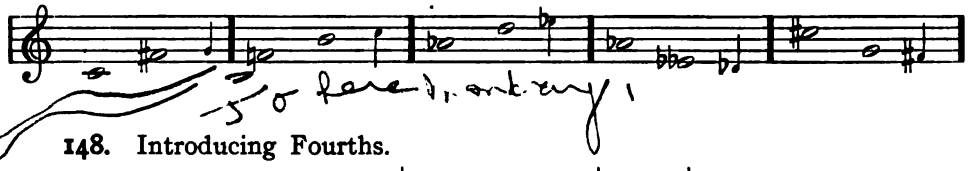


Fourths. A *diminished fourth* is equal to a step and two half steps, or four half steps, represented thus:

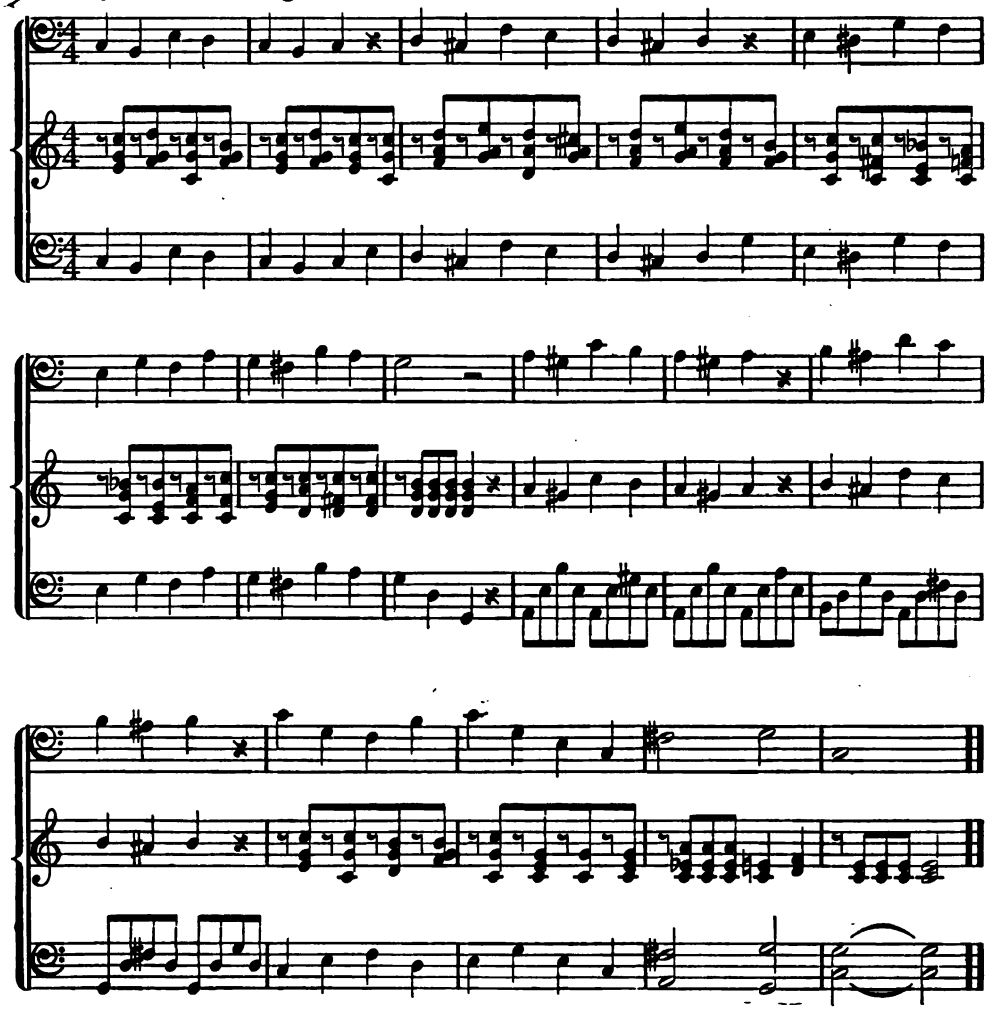
A *perfect fourth* is equal to two steps and one half step, or five half steps, represented thus:



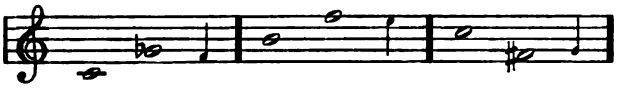
An *augmented fourth* is equal to three steps, or six half steps, called the tritone, represented thus:



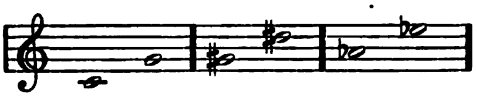
148. Introducing Fourths.



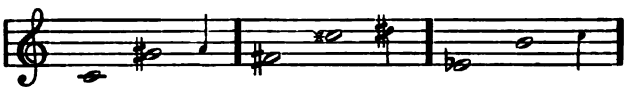
Fifths. A *diminished fifth* is equal to two steps and two half steps, or six half steps, represented thus:



A *perfect fifth* is equal to three steps and one half step, or seven half steps, represented thus:

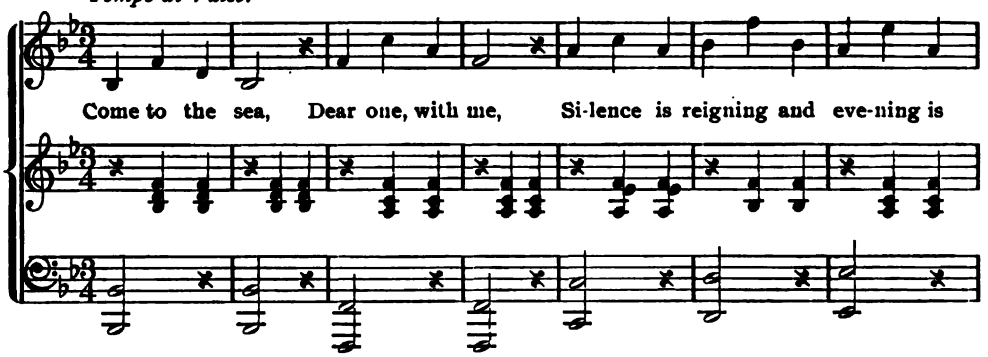


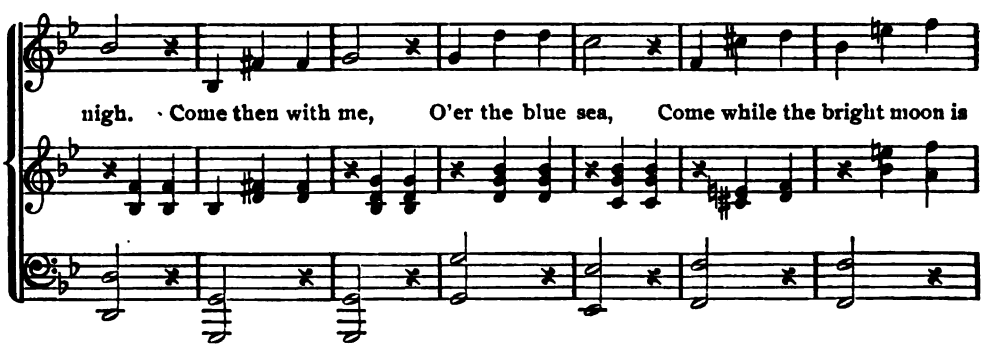
An *augmented fifth* is equal to four steps, or eight half steps, represented thus:

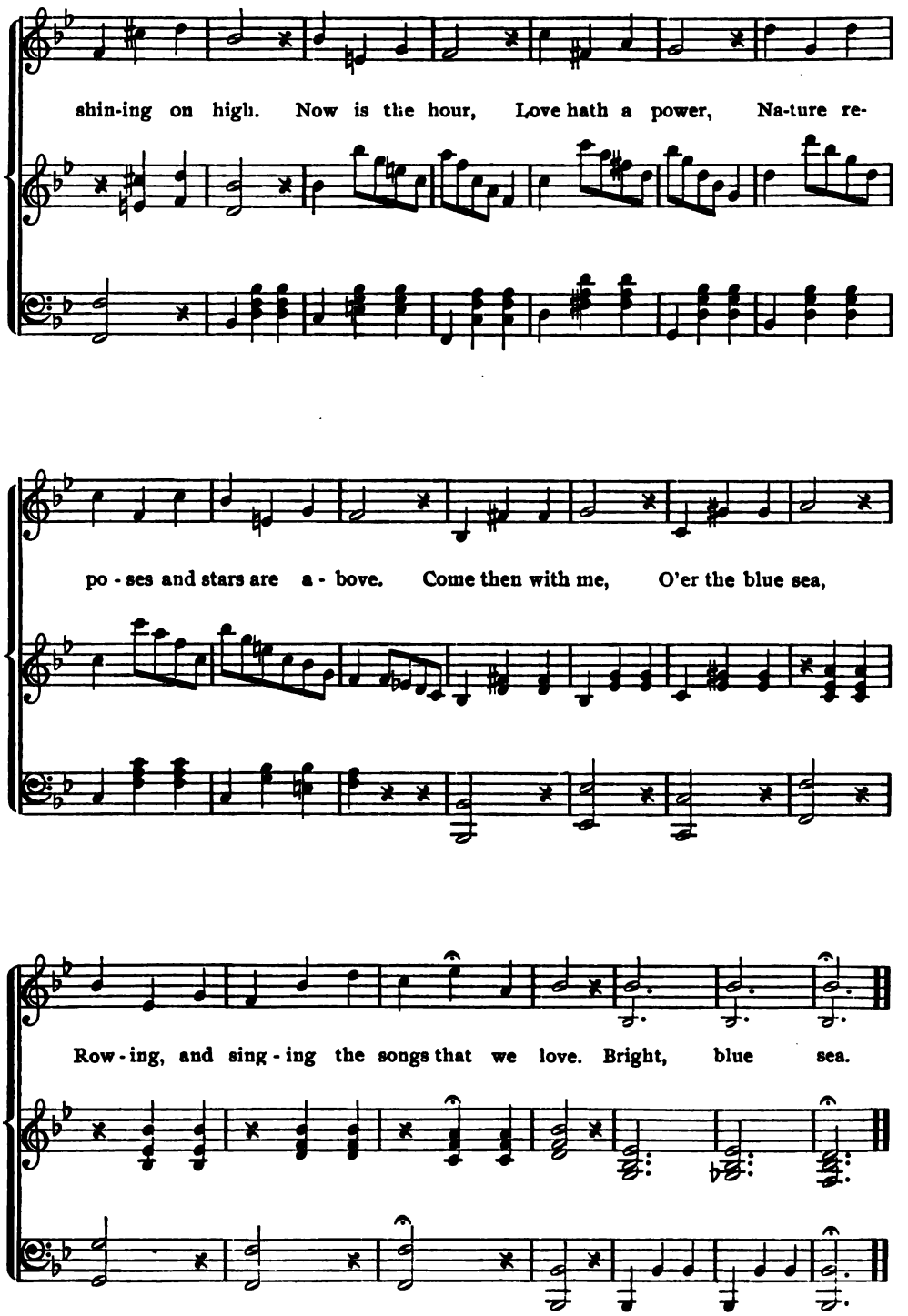


149. Introducing Fifths.

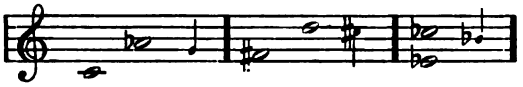
Tempo di Valse.



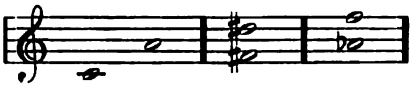



shin-ing on high. Now is the hour, Love hath a power, Na-ture re-
po - ses and stars are a - bove. Come then with me, O'er the blue sea,
Row - ing, and sing - ing the songs that we love. Bright, blue sea.

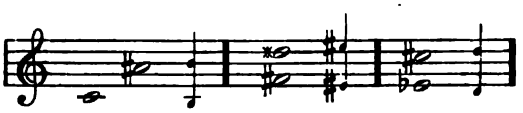
Sixths. A *minor sixth* is equal to three steps and two half steps, or eight half steps, represented thus:



A *major sixth* is equal to four steps and one half step, or nine half steps, represented thus:

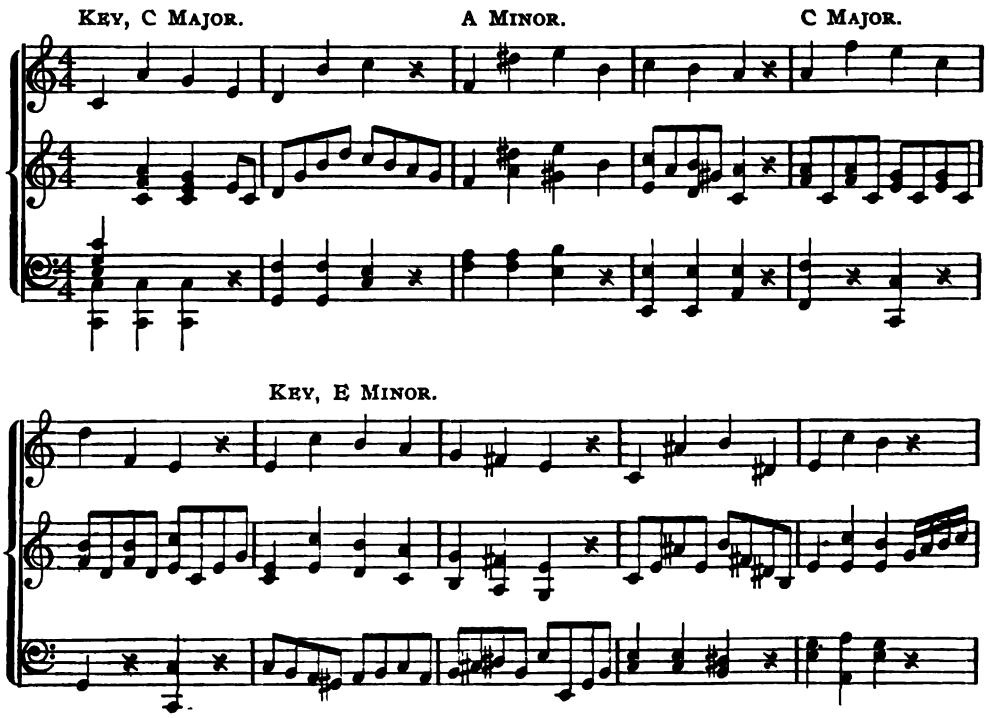


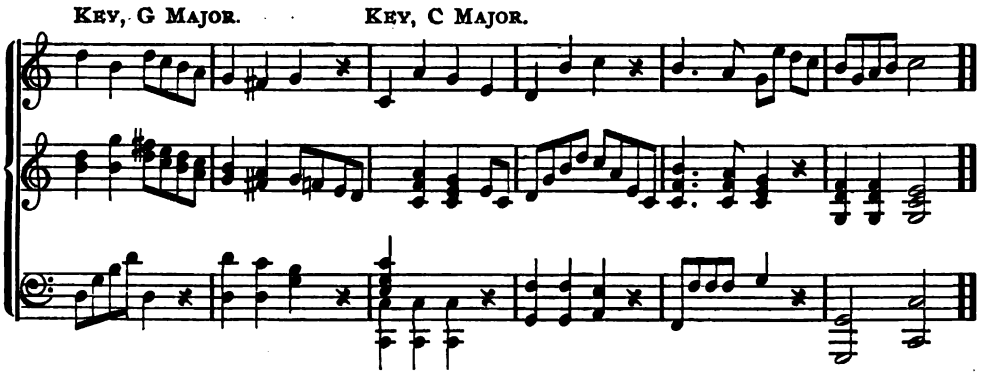
An *augmented sixth* is equal to five steps, or ten half steps, represented thus:



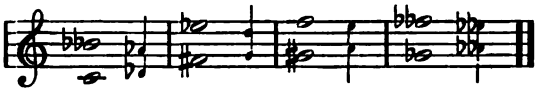
150. Introducing Sixths.

In the seventh measure the key is changed though the signature remains the same.

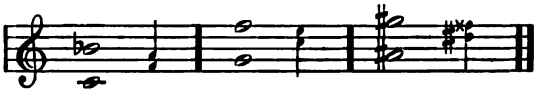




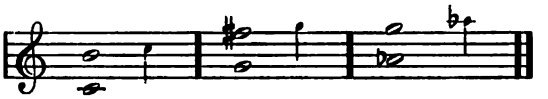
Sevenths. A *diminished seventh* is equal to three steps and three half steps, or nine half steps, thus:



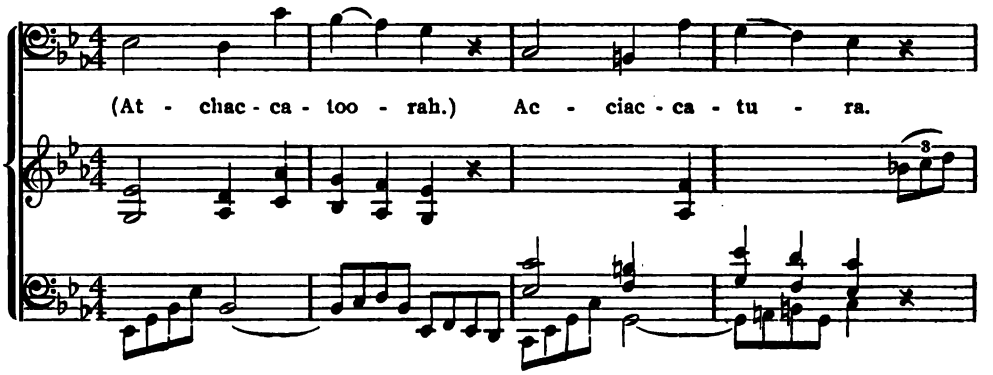
A *minor seventh* is equal to four steps and two half steps, or ten half steps, thus:

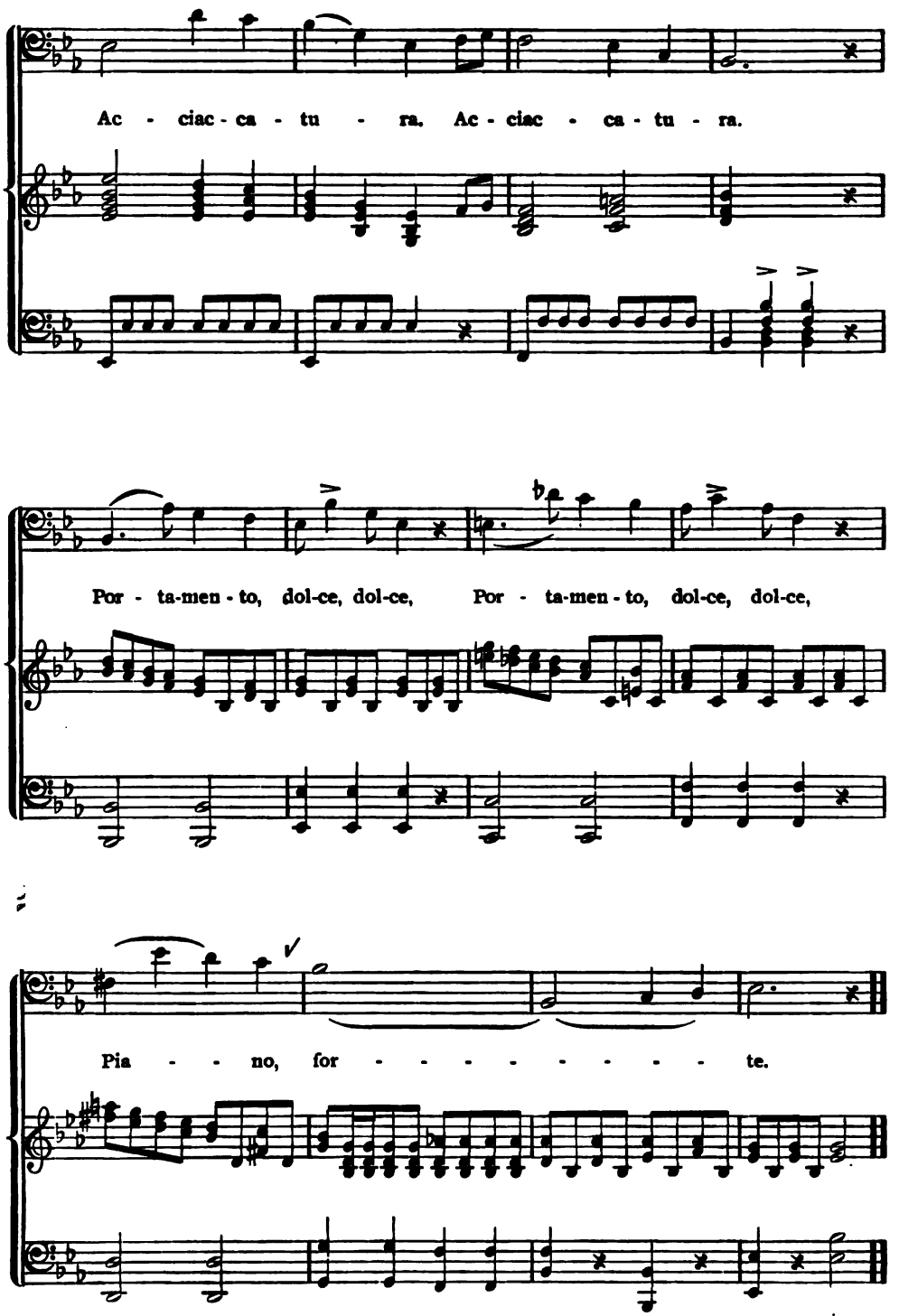


A *major seventh* is equal to five steps and one half step, or eleven half steps, thus:



151. Introducing Sevenths.




Ac - ciac - ca - tu - ra. Ac - ciac - ca - tu - ra.
Por - ta-men - to, dol-ce, dol-ce, Por - ta-men - to, dol-ce, dol-ce,
Pia - - no, for - - - - - - - - - te.

Consonances and Dissonances. All the perfect intervals, the major and minor thirds, and the major and minor sixths, are called *consonances*, as the effect of any of them upon the ear is that of completeness.

The *perfect* consonances are the perfect prime, perfect fourth, perfect fifth, and perfect octave.

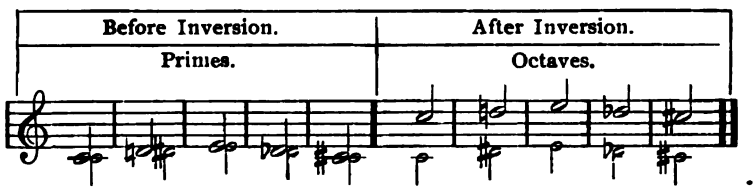
The *imperfect* consonances are the major and minor thirds and the major and minor sixths.

All the diminished and augmented intervals, and the major and minor seconds and major and minor sevenths are *dissonances*.

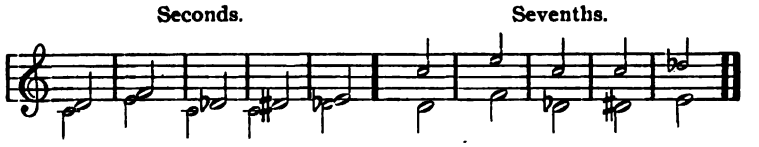
Inversion of Intervals. Intervals are inverted when the order of their tones is reversed and the *first tone* is taken an *octave higher*. Intervals may also be inverted by simply taking the *second tone* an *octave lower*.

LAW OF INVERSION

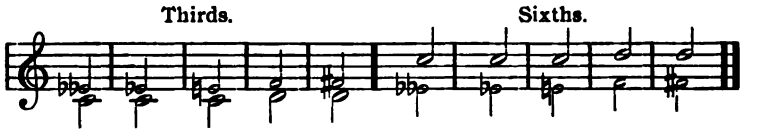
1. All perfect intervals when inverted remain perfect.
2. All major intervals when inverted become minor.
3. All minor intervals when inverted become major.
4. All diminished intervals when inverted become augmented.
5. All augmented intervals when inverted become diminished.
6. A prime when inverted becomes an octave thus:



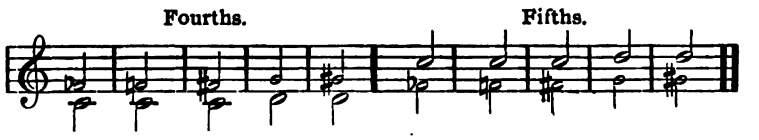
7. A second when inverted becomes a seventh thus:



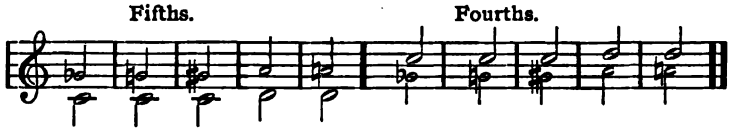
8. A third when inverted becomes a sixth thus:



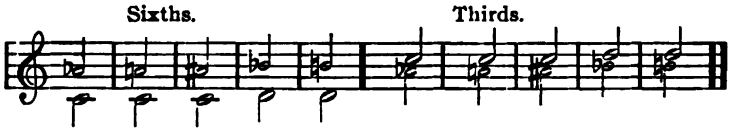
9. A fourth when inverted becomes a fifth thus:



10. A fifth when inverted becomes a fourth thus:

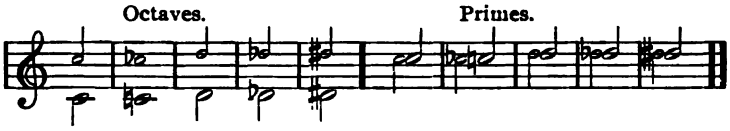


11. A sixth when inverted becomes a third thus:



12. A seventh when inverted becomes a second thus:

13. An octave when inverted becomes a prime thus:

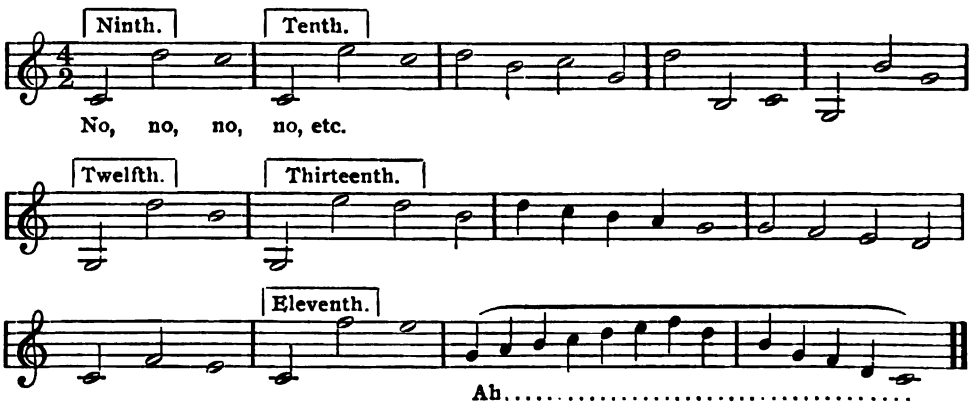


All intervals greater than the octave are duplicates of some interval already explained, *plus one octave.*

Exercises

The students should now, under the guidance of the teacher, write all the intervals and their inversions on all the different tones. Intervals should also be played or sung until the ear can distinguish them.

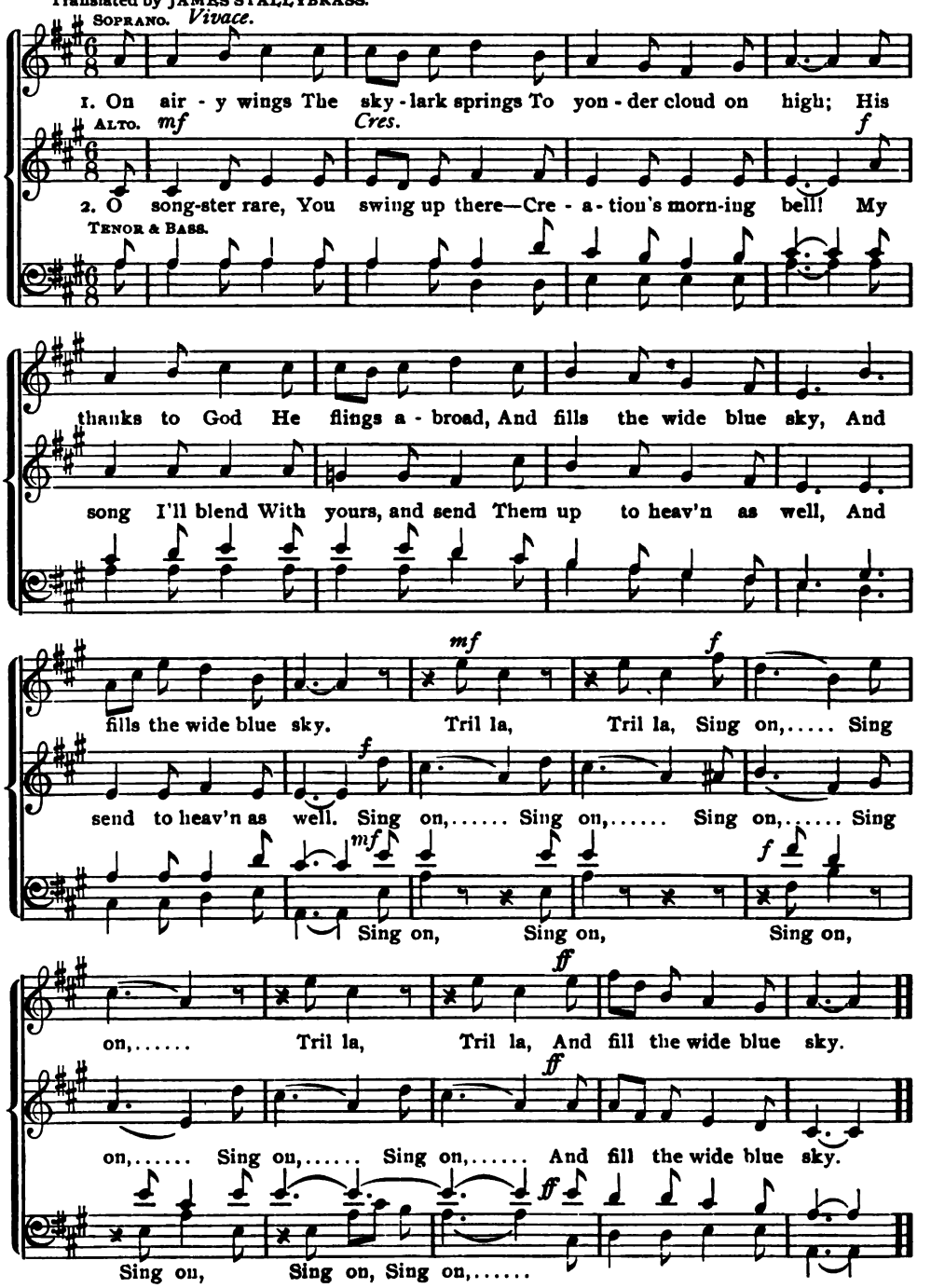
152.



COLLATERAL READING: *Thorough Bass and Harmony*, Baker, chapters I. and II. (The Oliver Ditson Co., Publishers.) *A Course in Harmony*, Bridge and Sawyer, chapter I.

THE SINGING BIRD.

Words by GERSBACH.
Translated by JAMES STALLYBRASS.



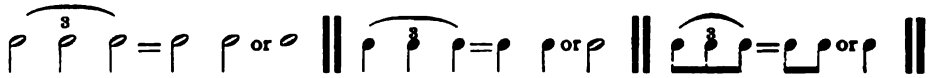
CHAPTER XXII

TIME (*Continued*)

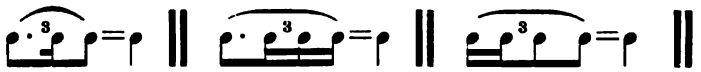
Triplets. The three equal parts into which a one-pulse tone is divided represent *thirds of a pulse*. A half-pulse tone so divided gives *sixths of a pulse*; a quarter-pulse tone so divided gives *twelfths of a pulse*. All of these divisions are called by the same name, *viz.*, *triplets*, and are represented by a series of three successive notes of the same value, with the figure 3 placed above or below them. The three notes are performed in the time of two ordinary notes of the same value. Rests may be used in triplets as well as notes. The time of a triplet is sometimes represented by notes of unequal value.

Illustration.

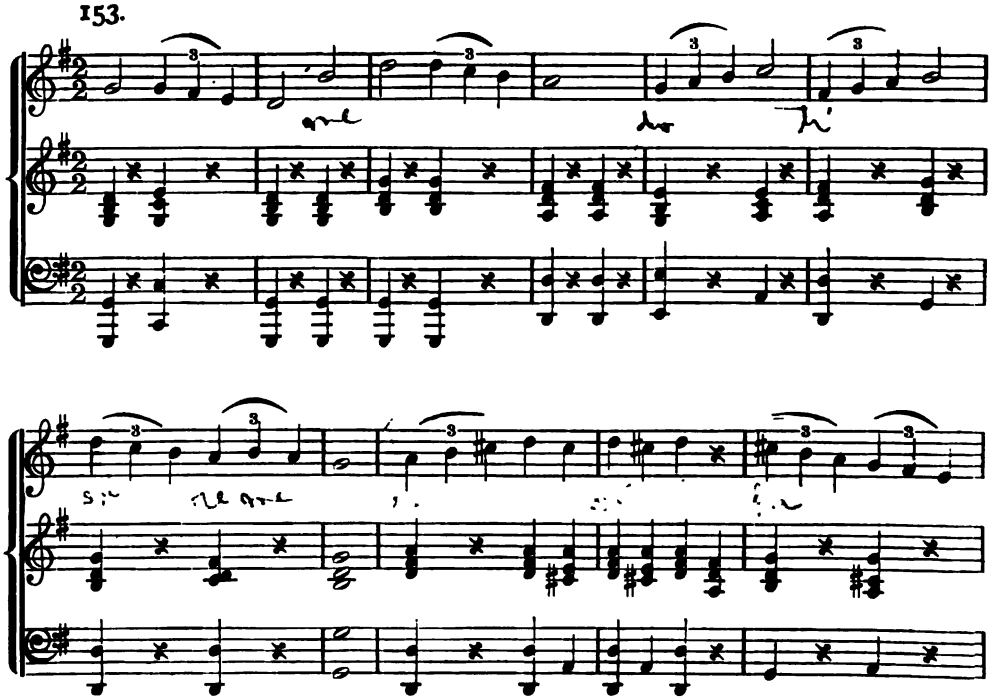
Triplets represented by notes of equal value.

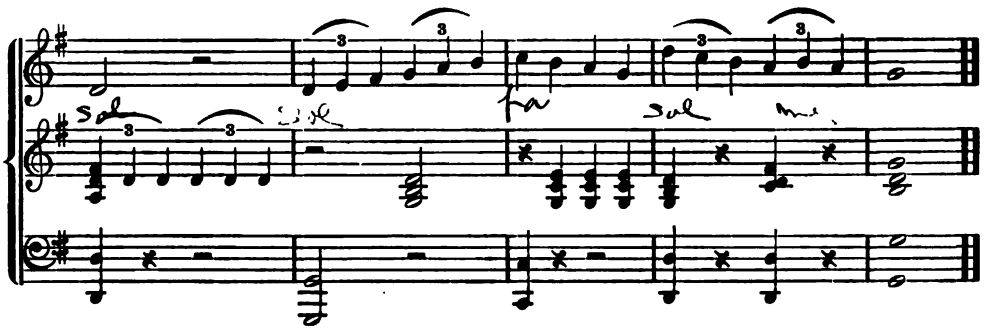


Represented by notes of unequal value.

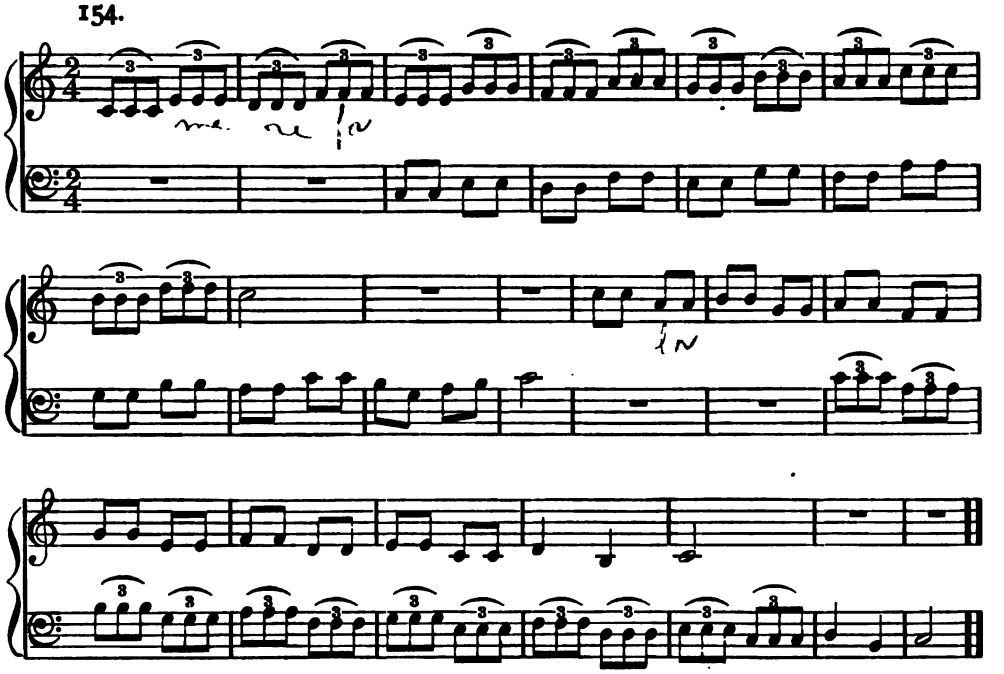


153.





154.

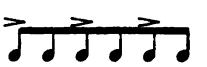


Write melodies containing triplets.

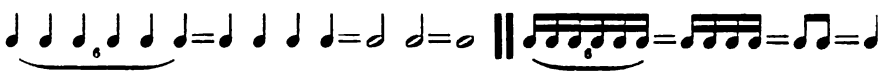
Sextolets. A series of six successive notes of the same value, with the figure 6 placed above or below them, is called a *sextolet;* the six are performed in the time of four ordinary notes of the same value.

The sextolet must not be confused with the double triplet thus:

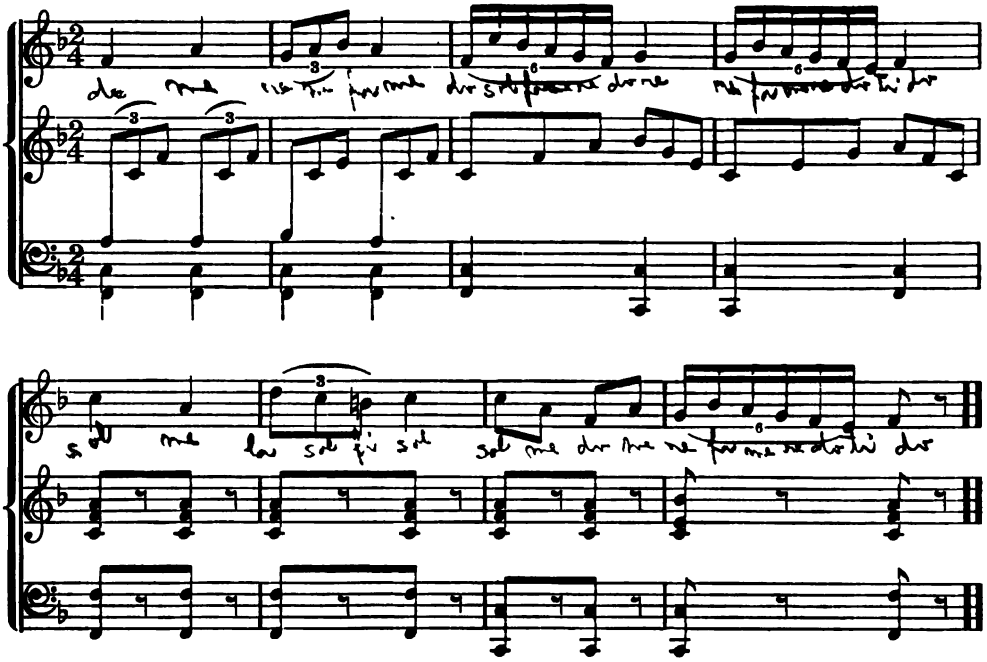
the difference being in the accent thus:



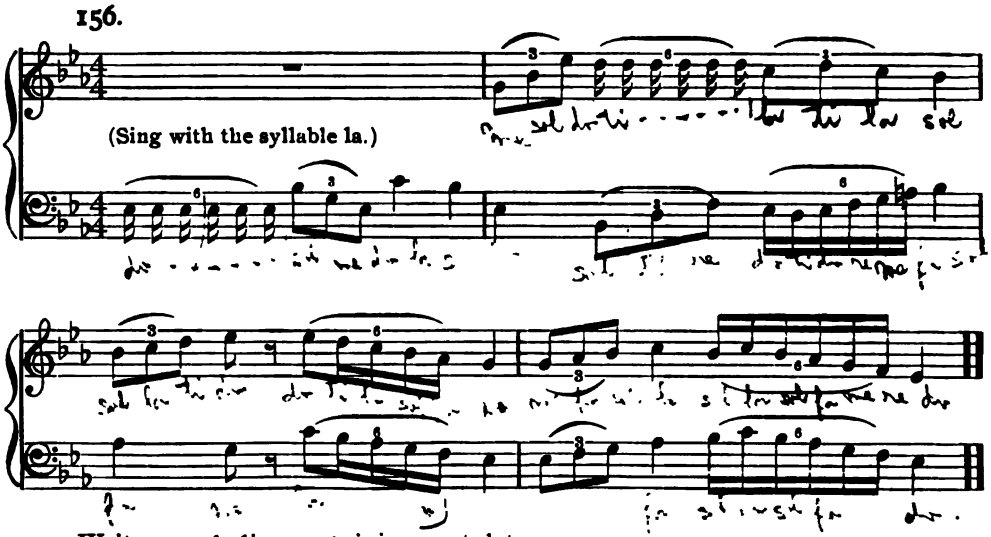
Illustration



155.



156.



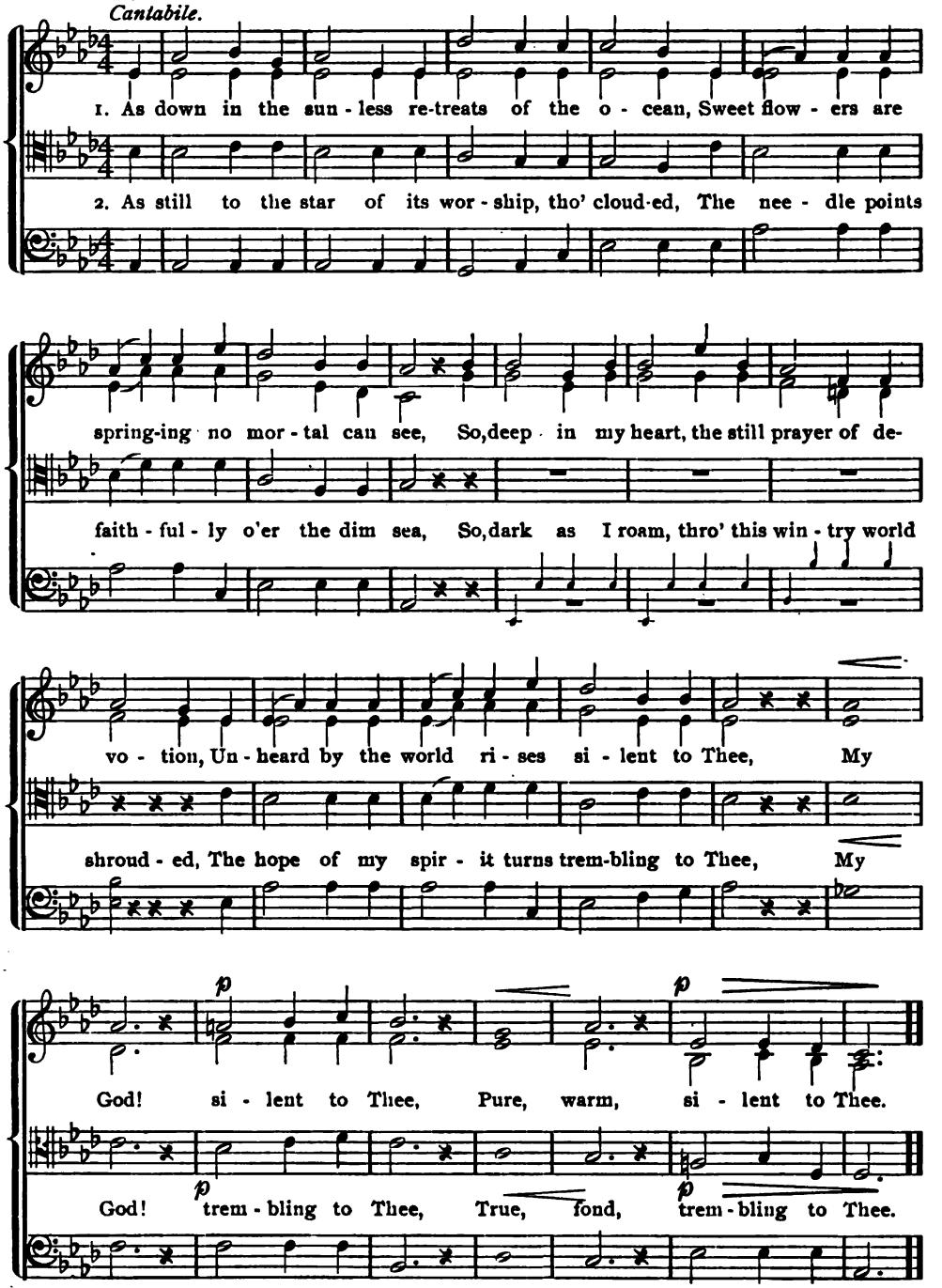
Write melodies containing sextolets.

COLLATERAL READING: *Musical Instruction*, Marx, pages 28 and 29.

"AS DOWN IN THE SUNLESS RETREATS."

Poem by Sir THOMAS MOORE. Arr. from MOZART, by F. H. P.

Cantabile.

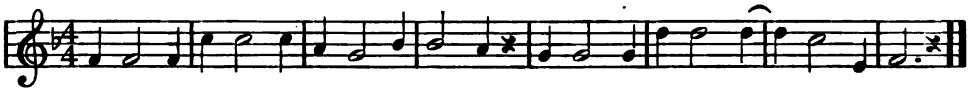


CHAPTER XXIII

TIME (*Continued*)

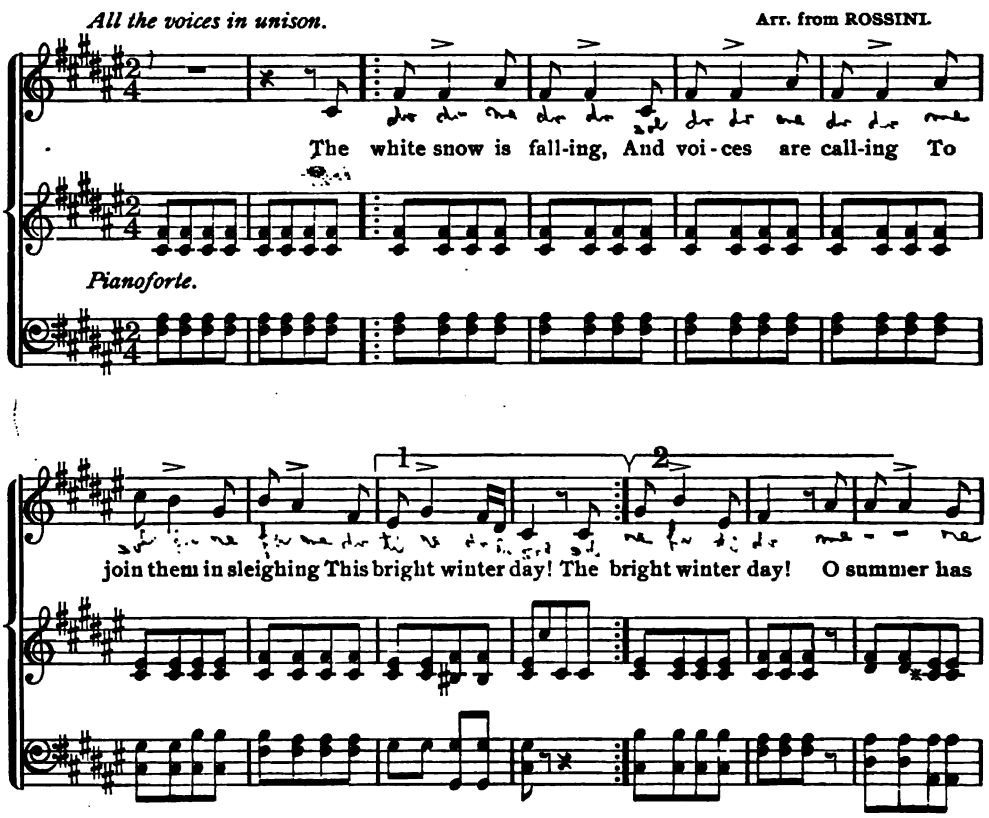
Syncopation. Syncopation signifies a displacement of accent. A syncopated note should always be accented, and as it occurs on a weak part of the measure or pulse, the accent is transferred from the strong to the weak part of the measure, and the regular accent is for the time suspended.

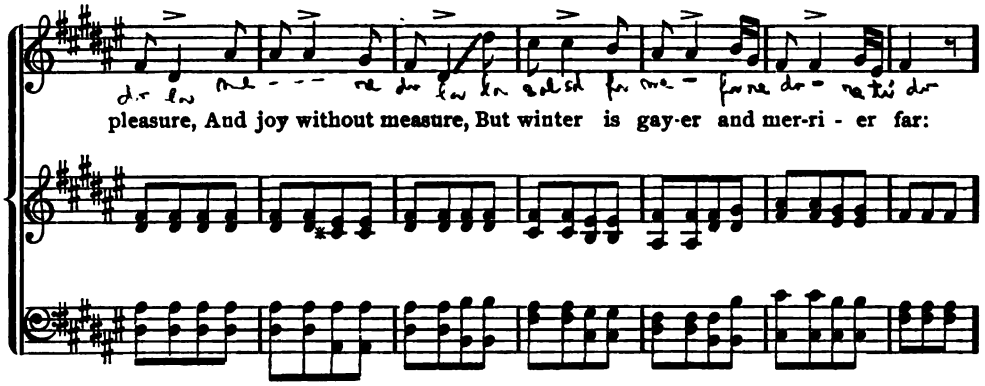
157. Simple Syncopation.

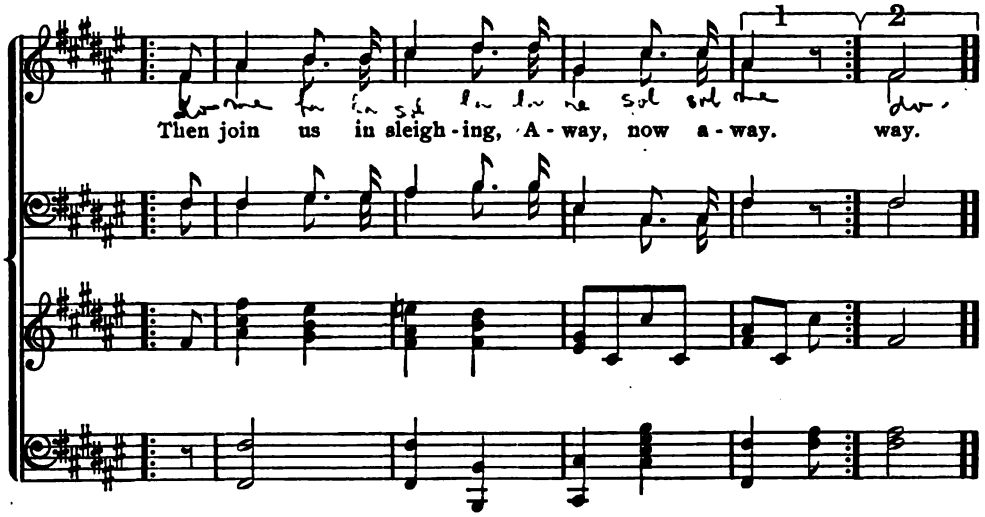


THE WHITE SNOW.

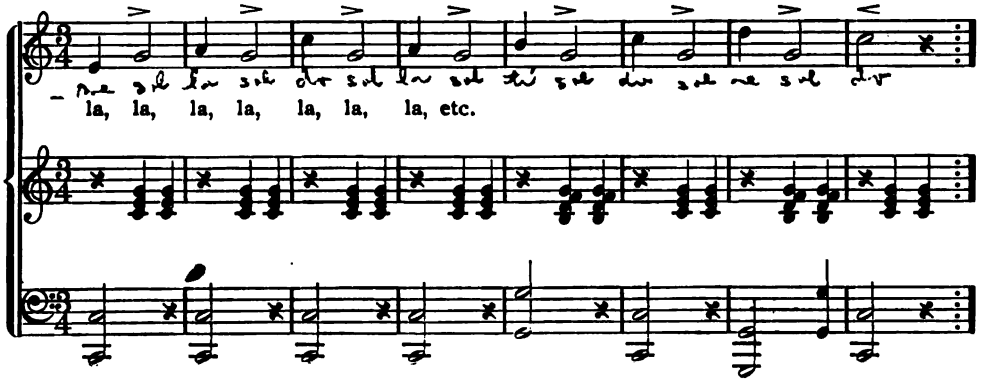
Syncopation on second half of a pulse.

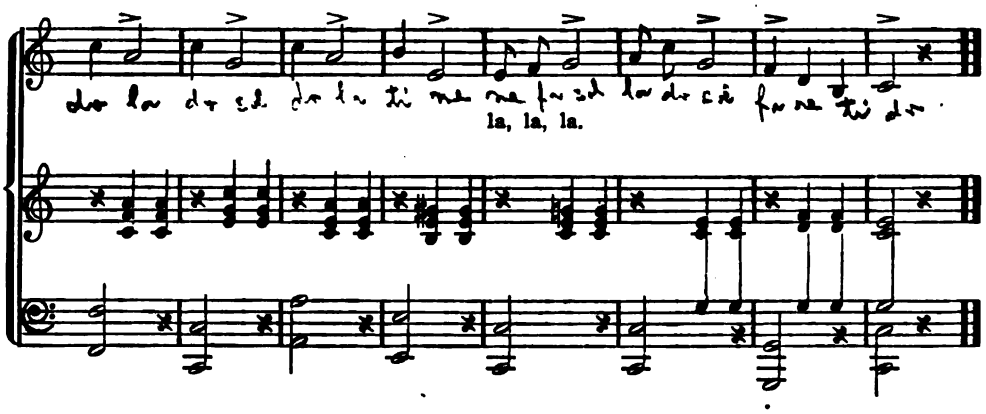




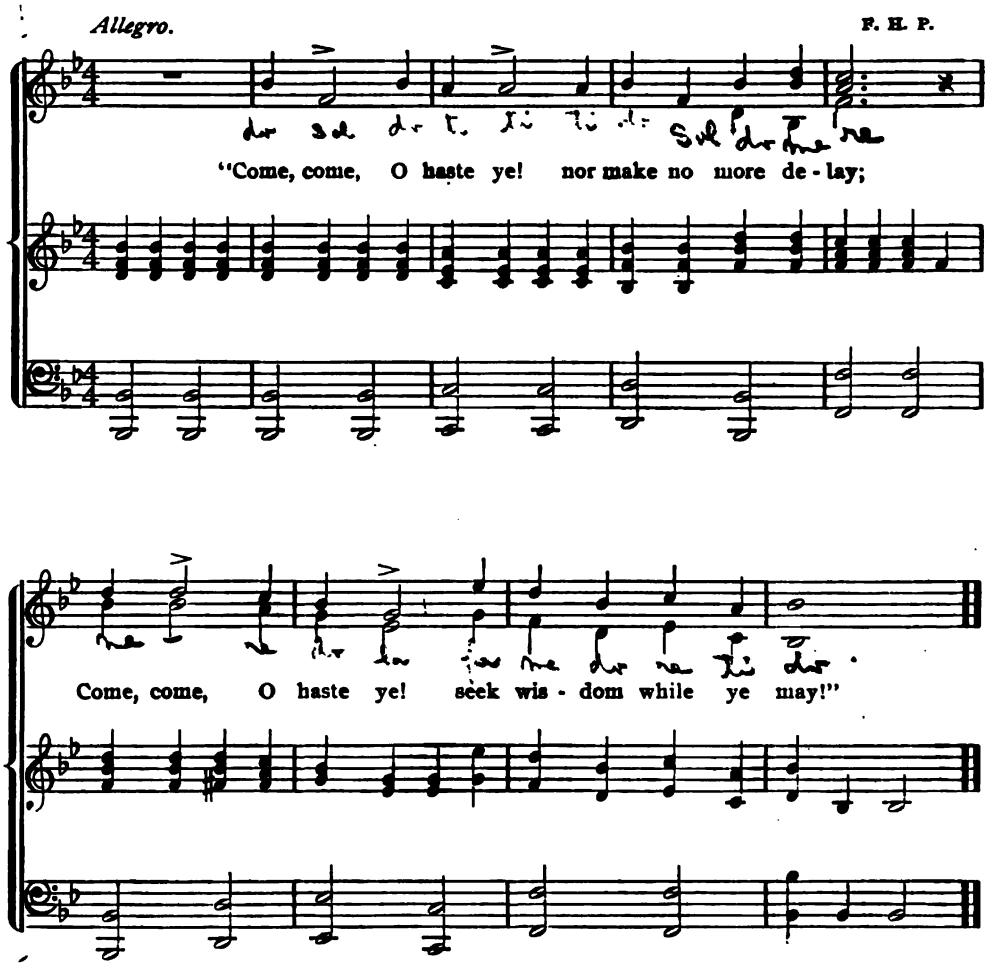


158. Syncopation.



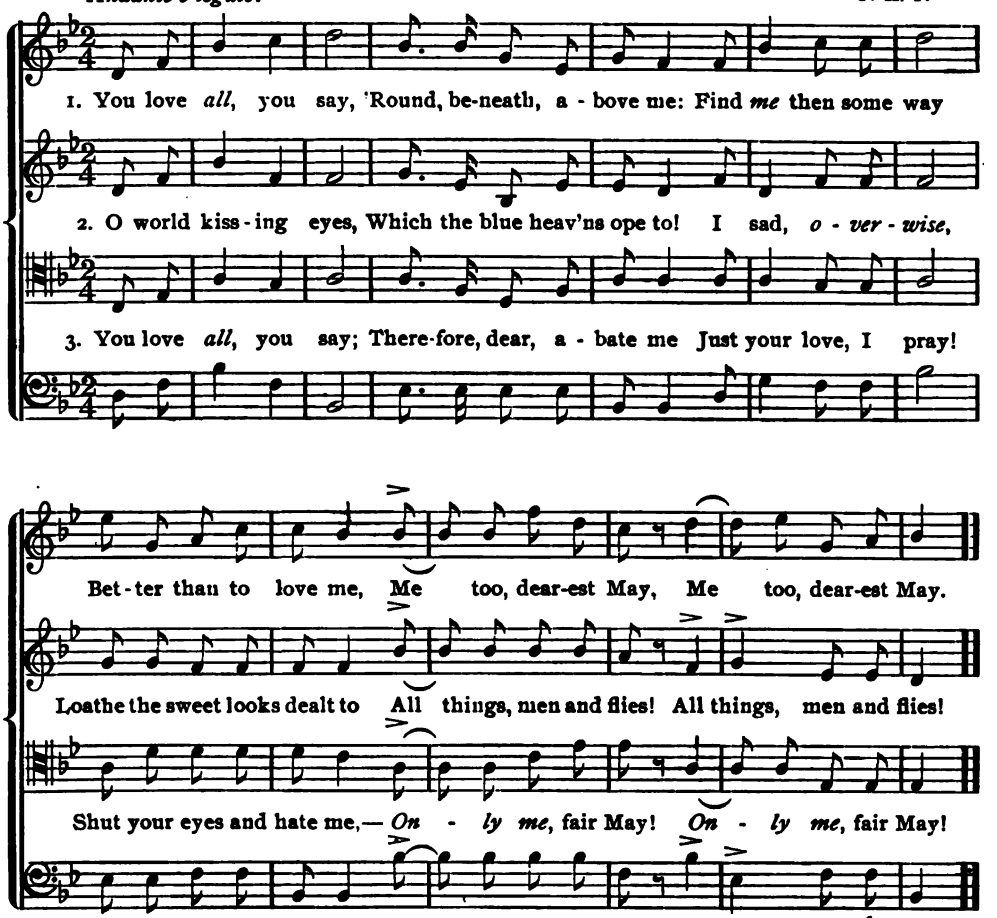


159. Syncopation.



MAY'S LOVE.

Andante e legato. F. H. P.



TIME EXERCISES

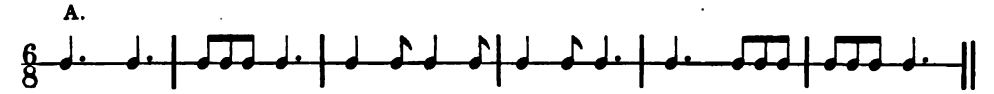
From *Graduated Exercises*, by permission of Novello, Ewer & Co.

Each exercise has two representations, both of which mean the same thing.

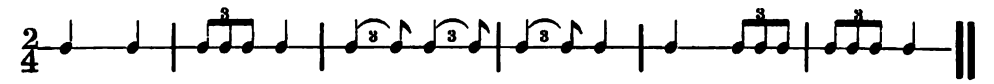
Compound Measure and Transcription.

160.

A.



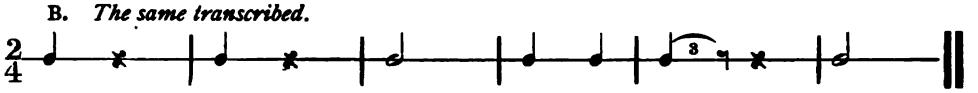
B. *The same transcribed.*



161.

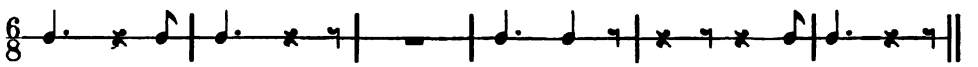
A.

B. *The same transcribed.*

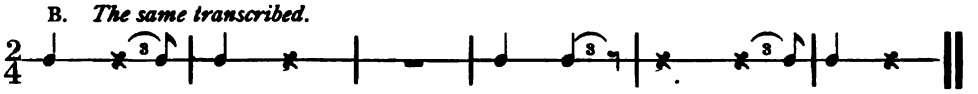


162.

A.

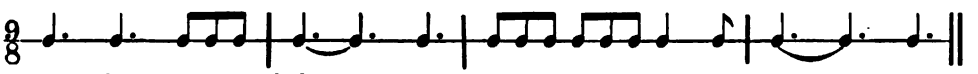


B. *The same transcribed.*

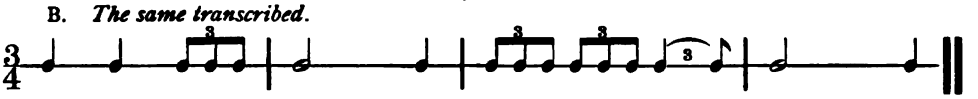


163.

A.

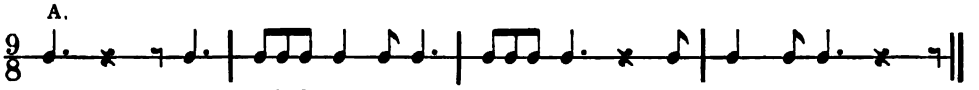


B. *The same transcribed.*

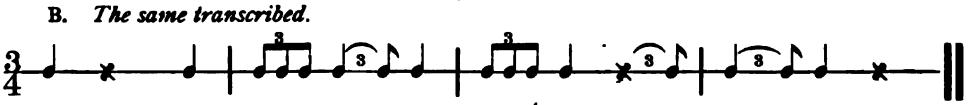


164.

A.

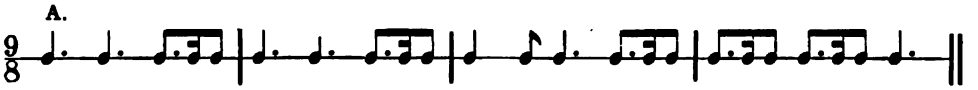


B. *The same transcribed.*

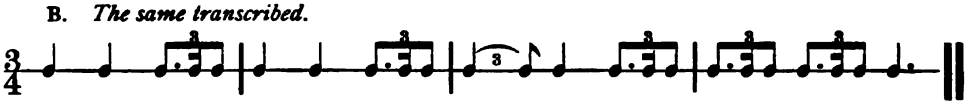


165.

A.

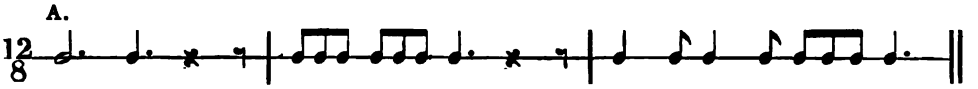


B. *The same transcribed.*

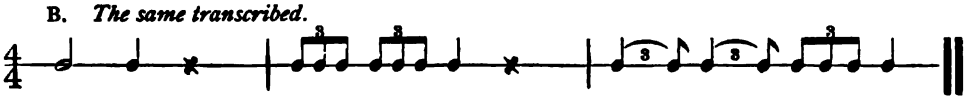


166.

A.

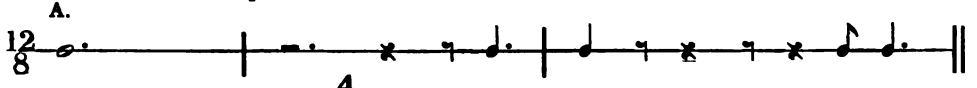


B. *The same transcribed.*

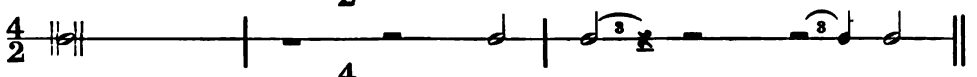


167. Three Representations.

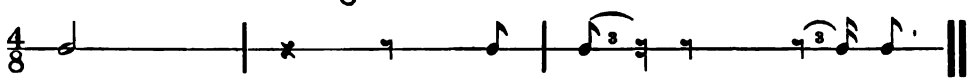
A.



B. *The same transcribed to $\frac{4}{2}$ measure. (Four-pulse measure.)*



C. *The same transcribed to $\frac{4}{8}$ measure. (Four-pulse measure.)*

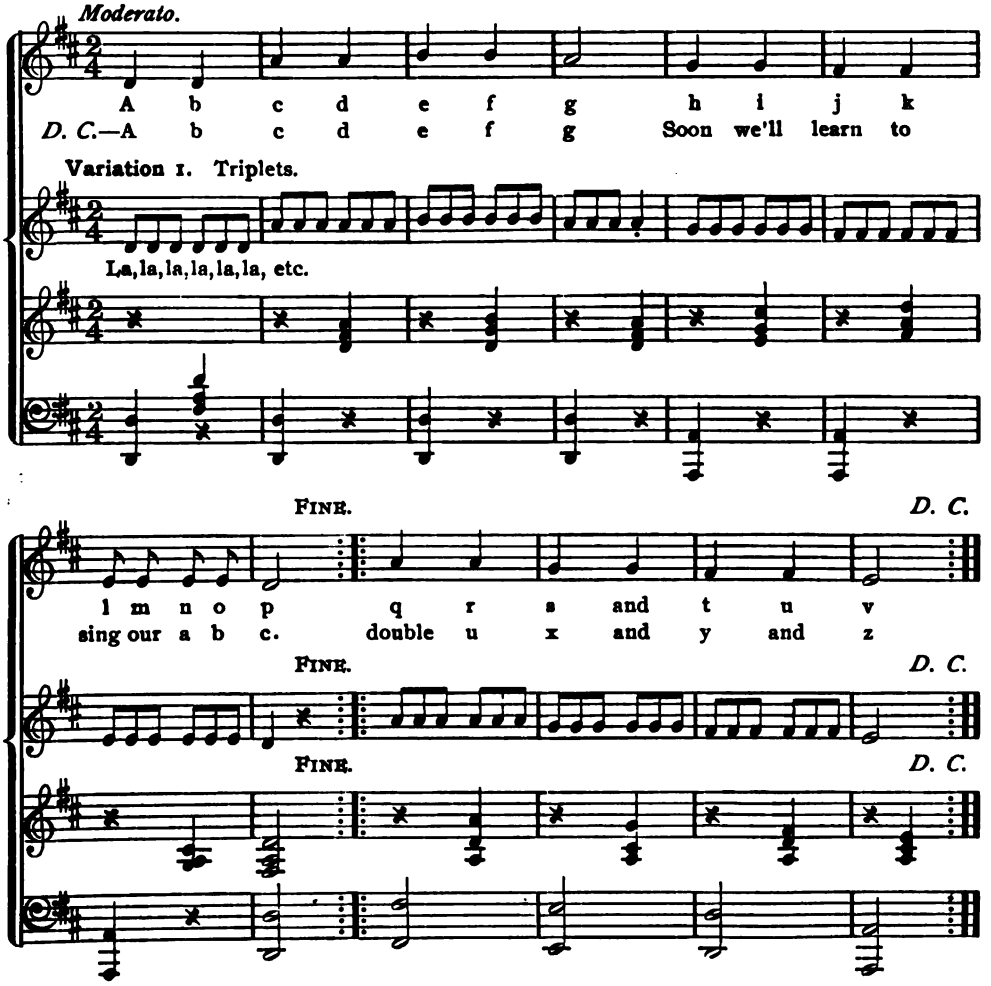


COLLATERAL READING: Browne's *Prismatic Charts*, chapters I, II, III, IV. (Lyon & Healy, Chicago, Publishers.)

AIR WITH VARIATIONS.

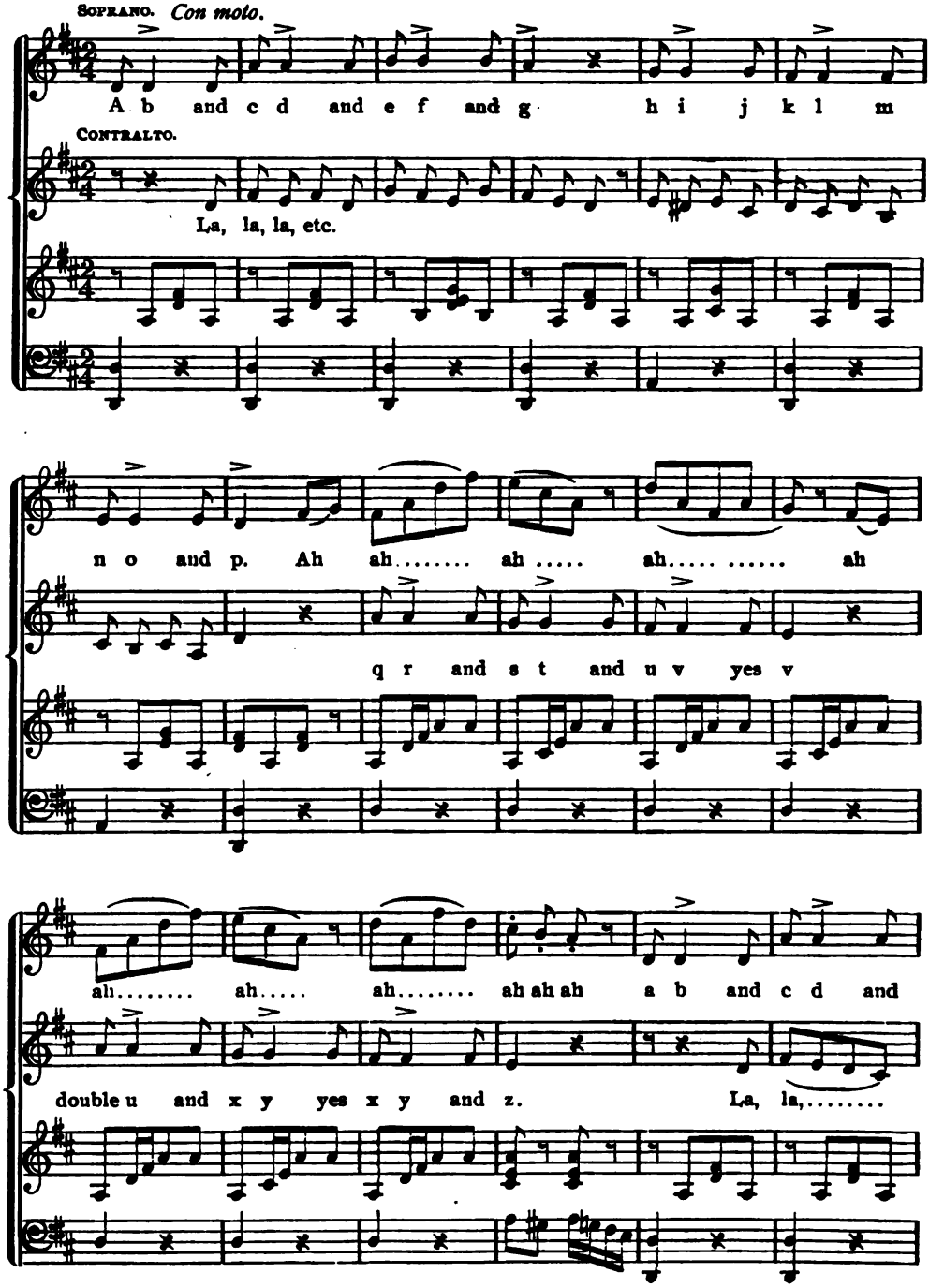
AIR. (Sing also to *la*, and *koo*.) VARIATIONS by F. H. P.

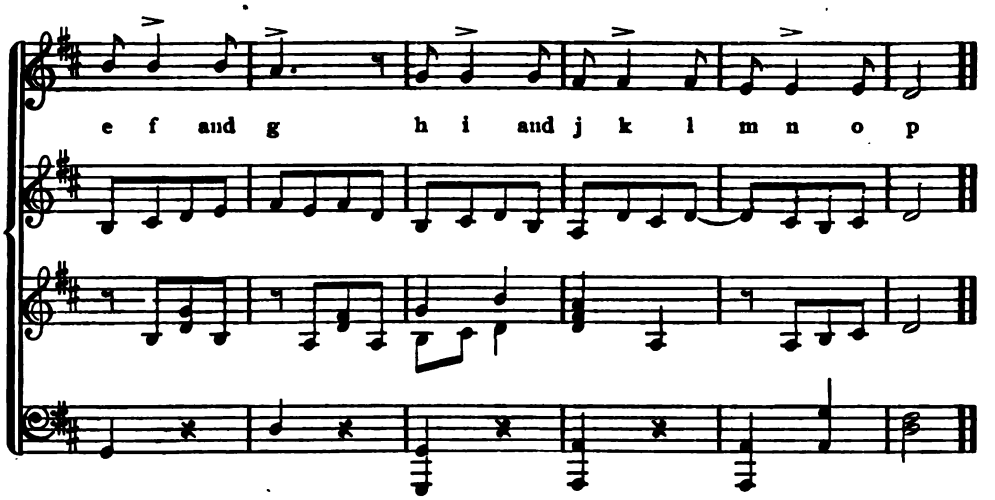
Moderato.



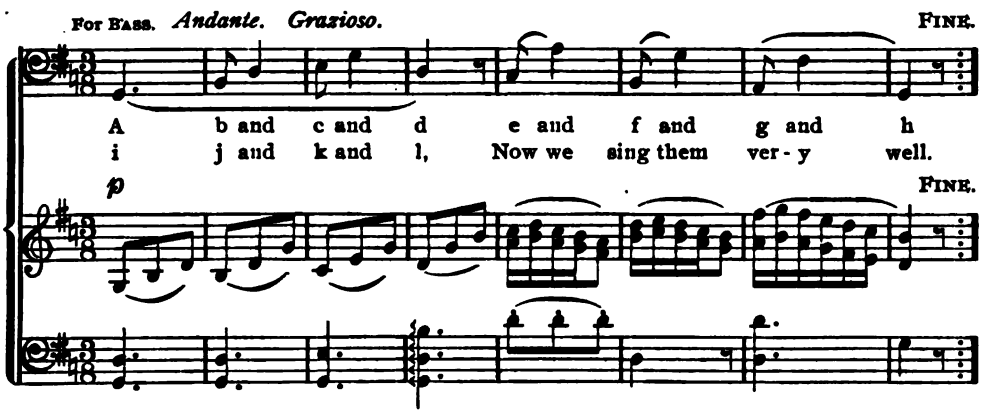
Variation 2. In two voices.

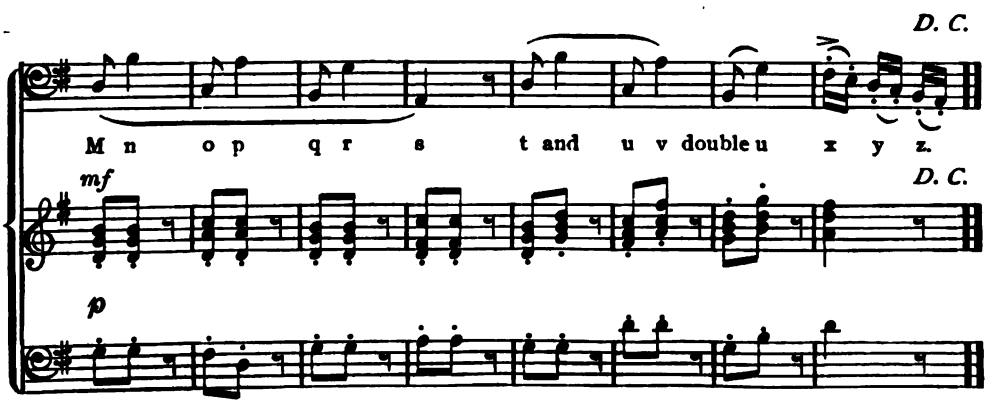
In Syncopation.

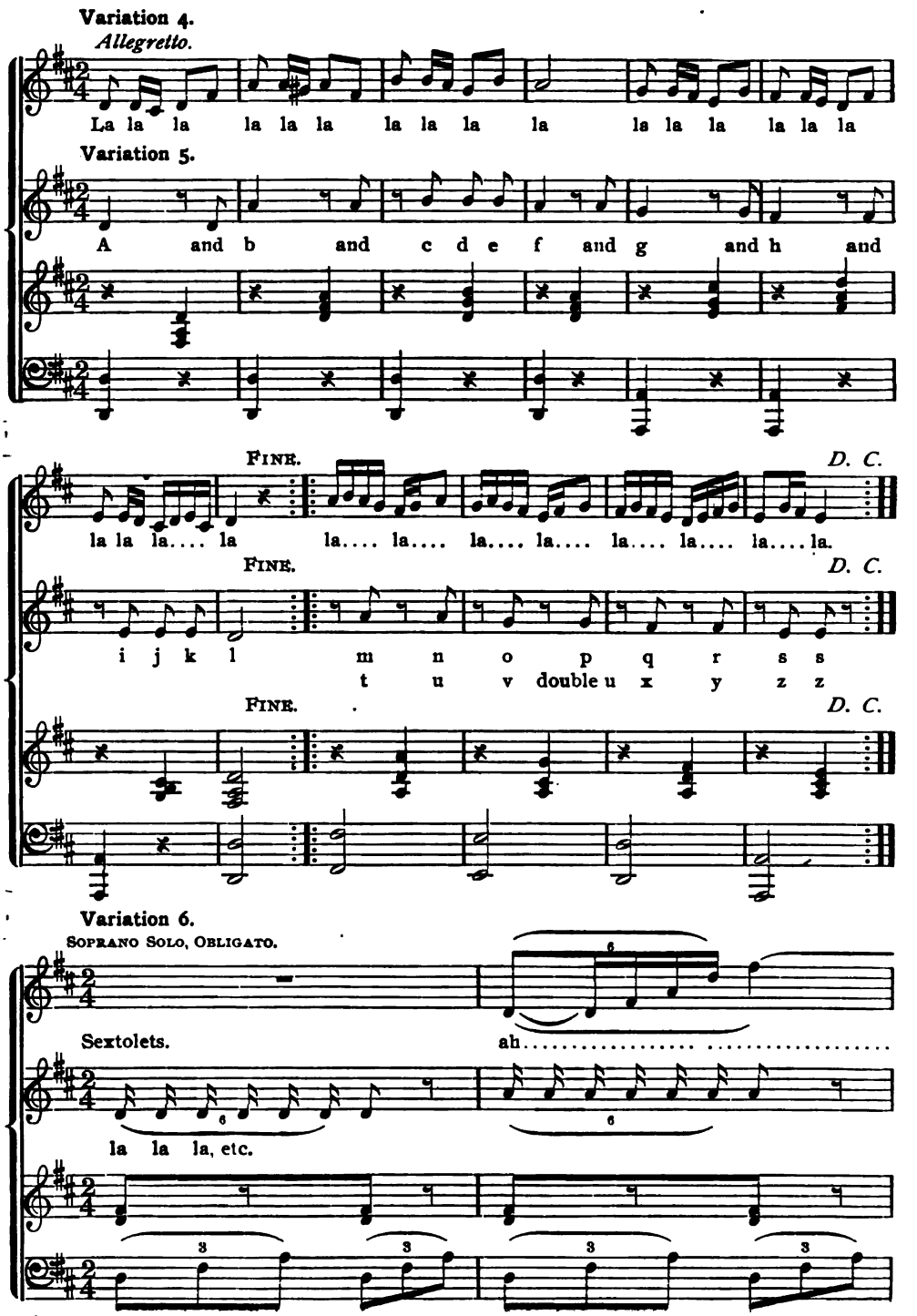


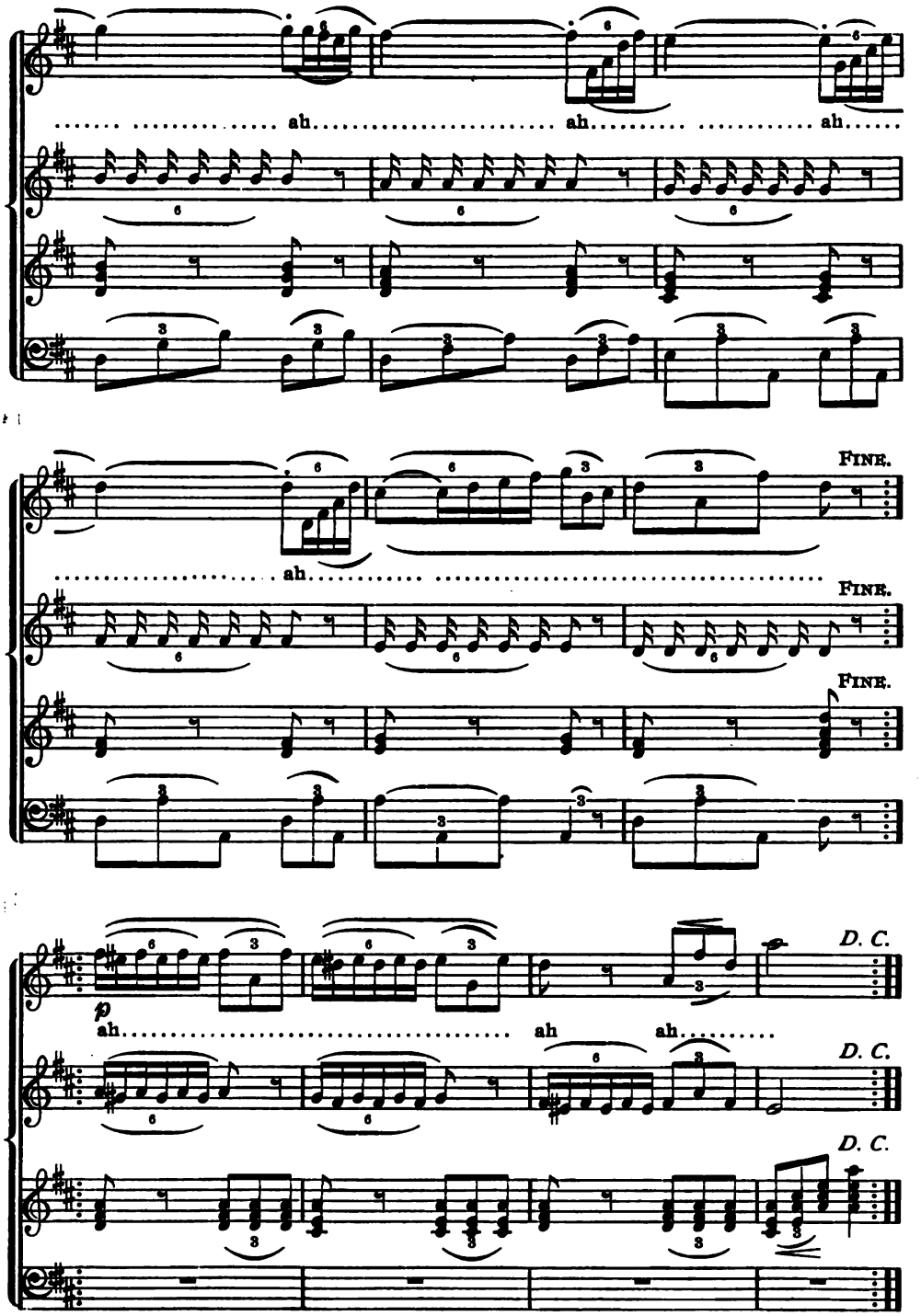

e f and g h i and j k l m n o p

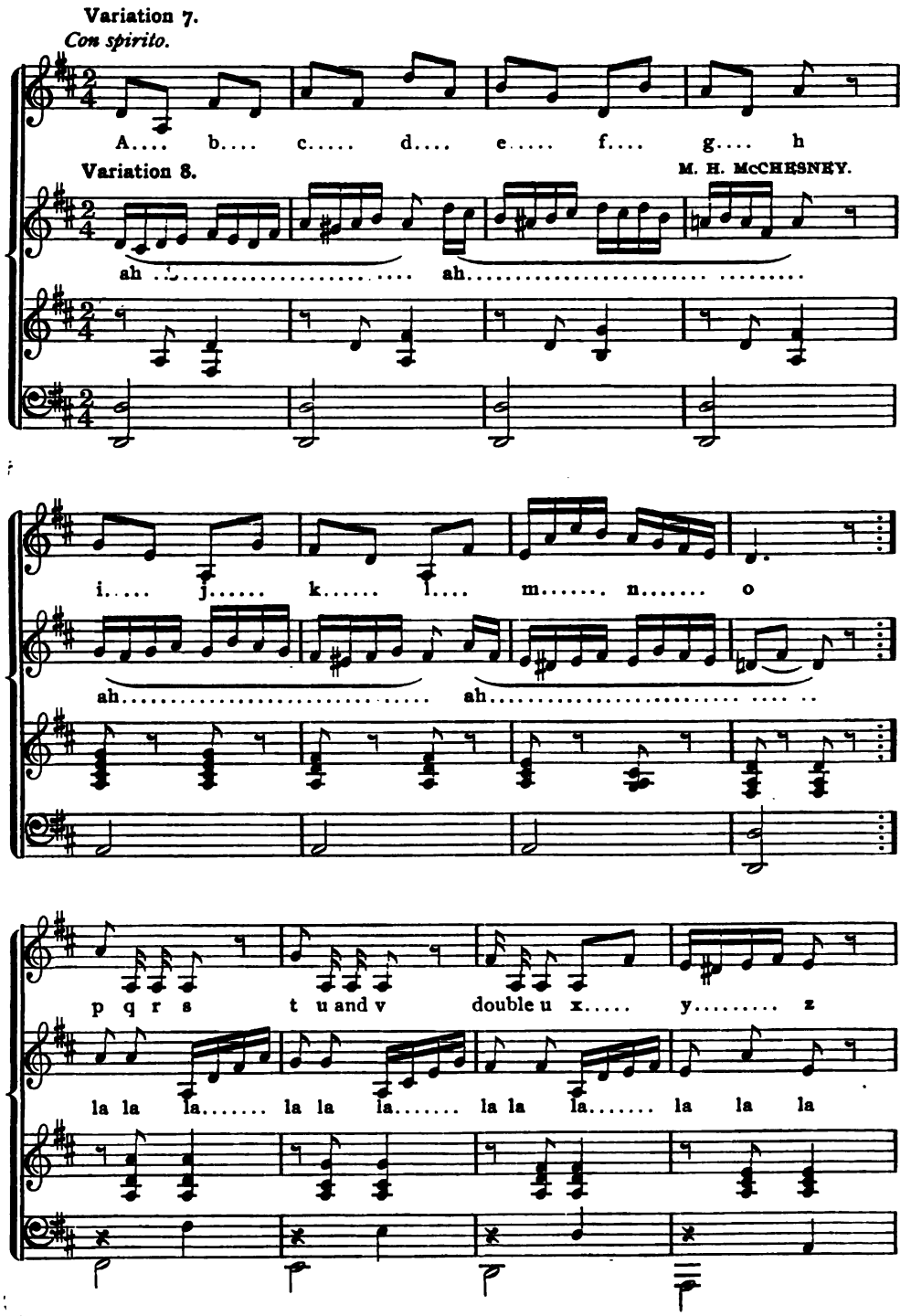
Variation 3.

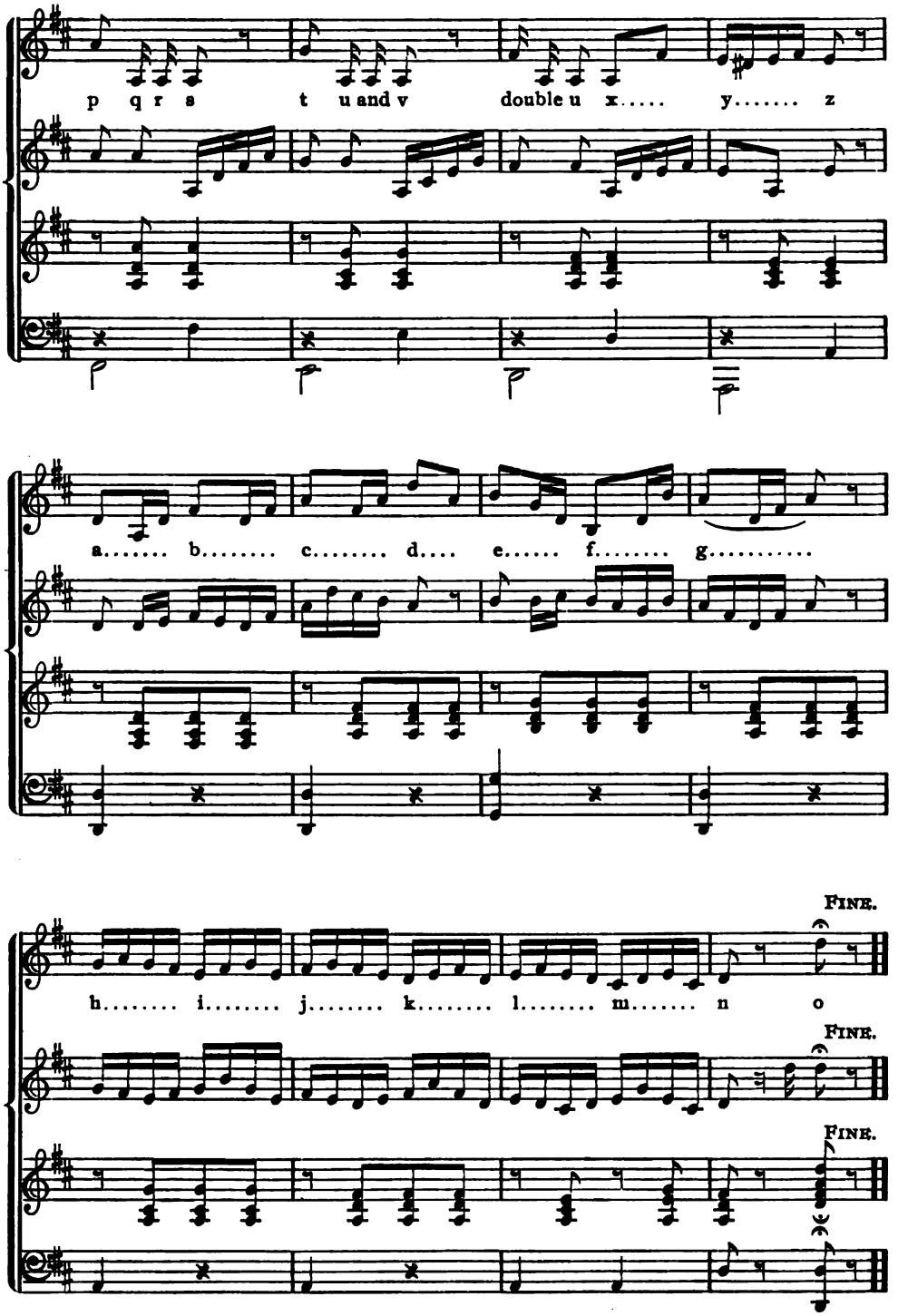

For Bass. Andante. Grazioso.
FINE.
A b and c and d e and f and g and h
i j and k and l, Now we sing them ver - y well.
p
FINE.


D. C.
M n o p q r s t and u v double u x y z.
mf
D. C.
p


Variation 4.
Allegretto.
La la la la la la la la la la la la la la la la
Variation 5.
A and b and c d e f and g and h and
FINE.
D. C.
la la la.... la la.... la.... la.... la.... la.... la.... la.... la.
FINE.
D. C.
i j k l m n o p q r s s
t u v double u x y z z
FINE.
D. C.
Variation 6.
SOPRANO SOLO, OBLIGATO.
Sextolets.
ah.....
la la la, etc.


ah
ah
ah
FINE.
FINE.
FINE.
p
ah
ah
ah
D. C.
D. C.
D. C.

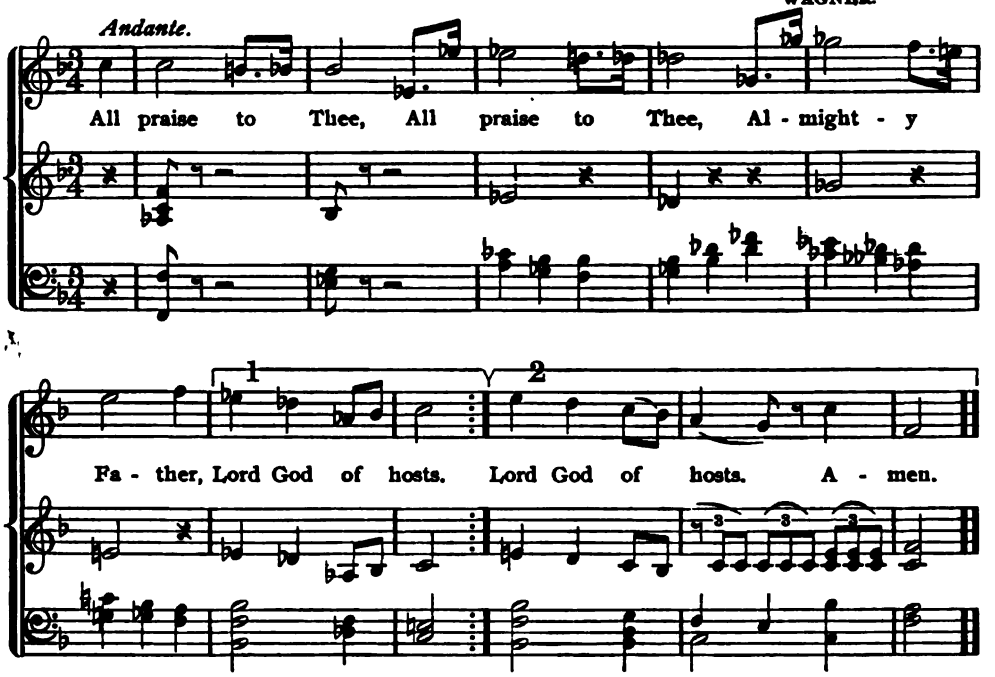

Variation 7.
Con spirito.
A.... b.... c..... d.... e..... f.... g.... h
Variation 8.
M. H. McCHESNEY.
ah ..... ah .....
i..... j..... k..... l..... m..... n..... o
ah ..... ah .....
p q r s t u and v double u x..... y..... z
la la la..... la la la..... la la la..... la la la


p q r s t u and v double u x..... y..... z
a..... b..... c..... d.... e..... f..... g.....
h..... i..... j..... k..... l..... m..... n o
FINE.
FINE.
FINE.

TEST SELECTIONS

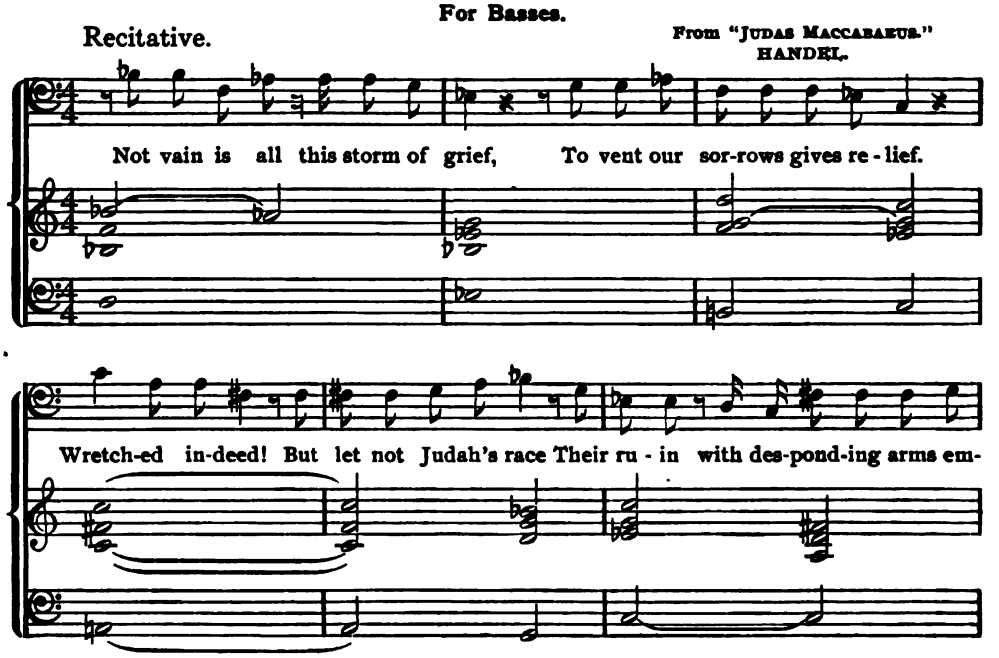
For Sopranos.

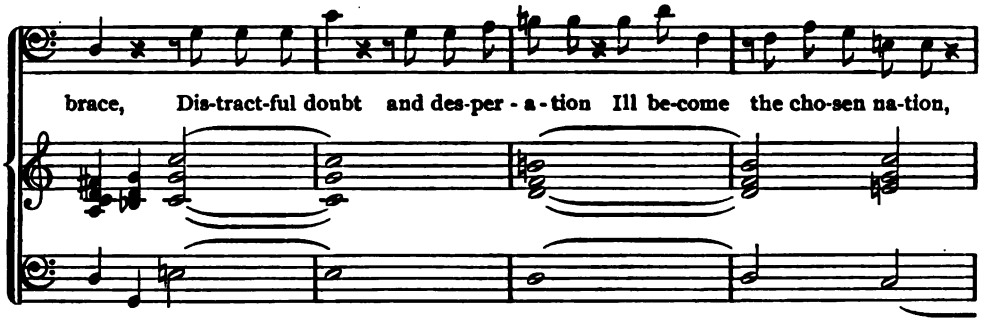
From "TANNHÄUSER."
WAGNER.

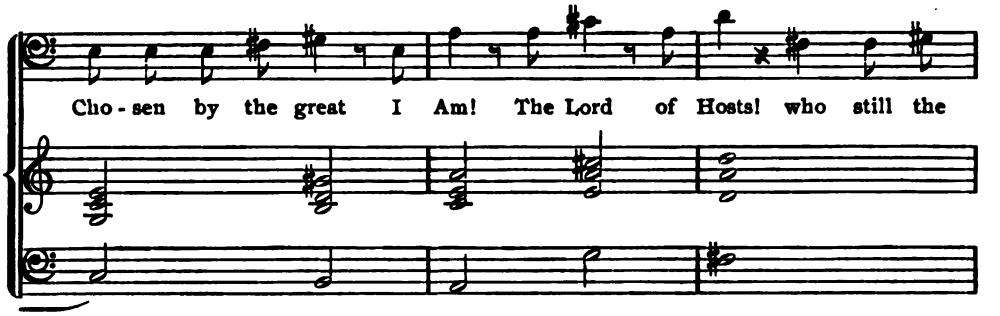


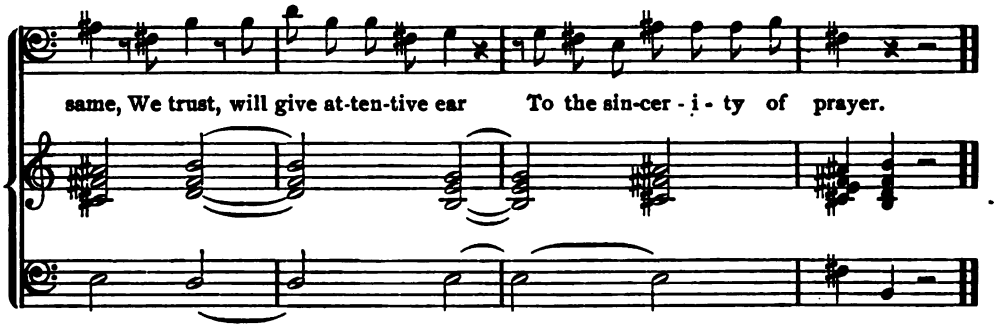
For Basses.

From "JUDAS MACCABAEUS."
HANDEL.



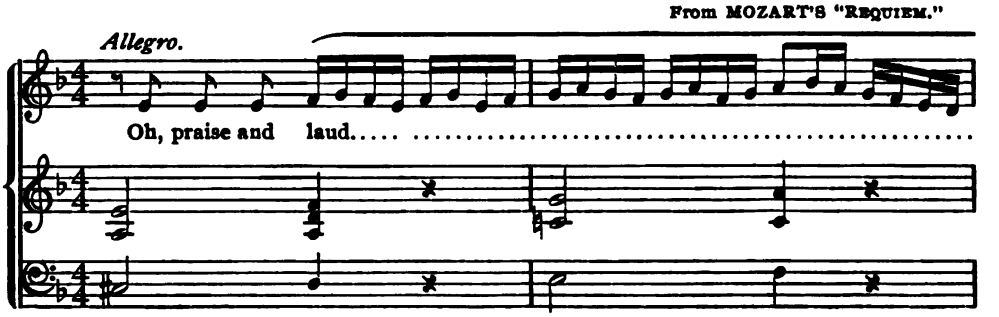


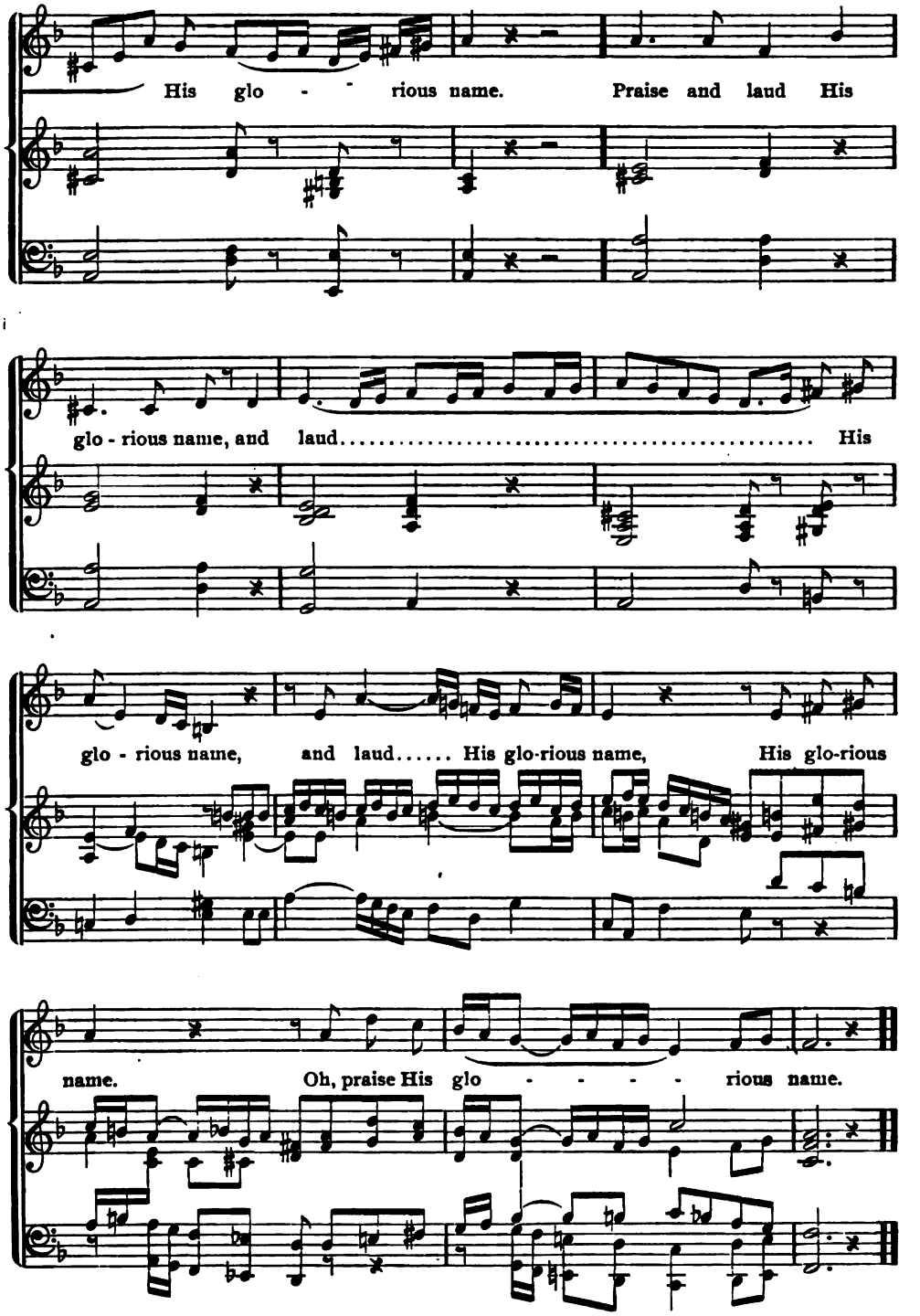




For Contraltos.

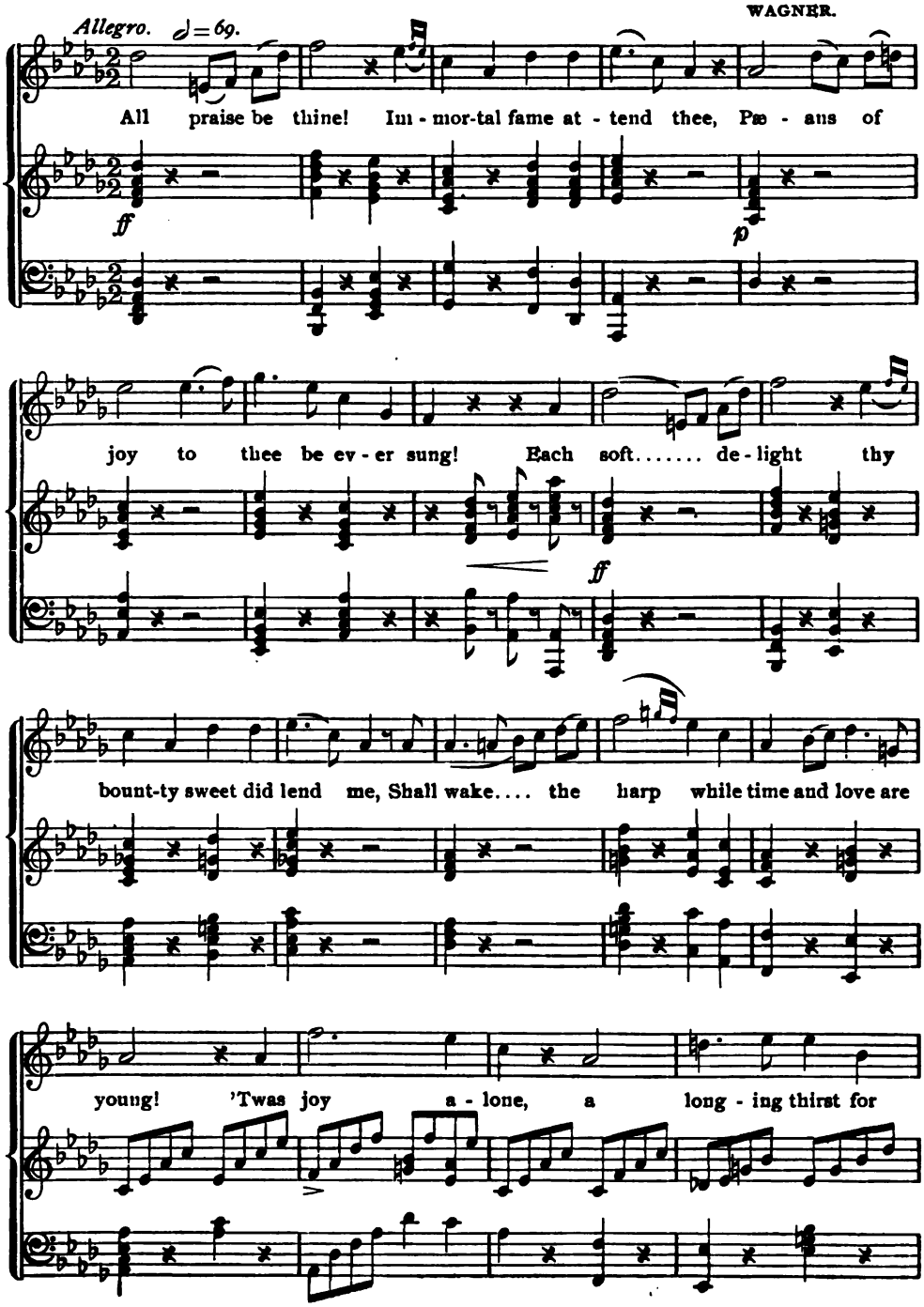
From MOZART'S "REQUIEM."

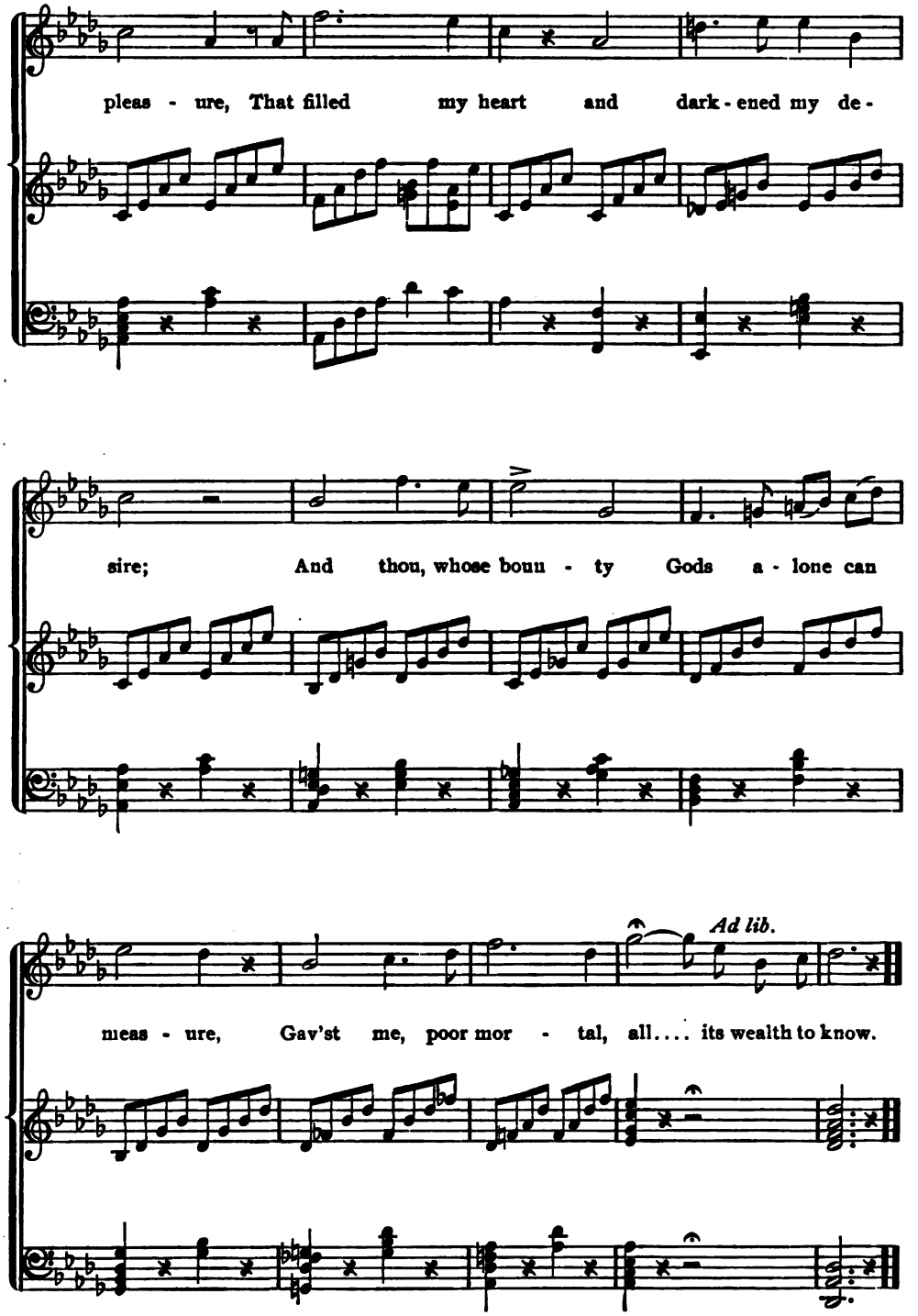



His glo - - rious name. Praise and laud His
glo - rious name, and laud..... His
glo - rious name, and laud..... His glo-rious name, His glo-rious
name. Oh, praise His glo - - - - rious name.

For Tenors.

From "TANNHÄUSER."
WAGNER.




pleas - ure, That filled my heart and dark - ened my de -
sire; And thou, whose boun - ty Gods a - lone can
Ad lib.
meas - ure, Gav'st me, poor mor - tal, all.... its wealth to know.

REVIEW QUESTIONS AND DIRECTIONS

CHAPTER I.

1. What are the subjects treated in this chapter?
2. What should precede the art of reading music?
3. What are the vital points of voice training?
4. State how to care for the voice.
5. What is meant by "ear training"?
6. What tones of the scale should be taught first?
7. How may students be taught to conceive and to perceive these tones?
8. With what should one hear, and with what see?
9. What syllables should be used in practicing?
10. How should the syllables, do, re, mi, fa, sol, la, ti, be used?
11. What tone of the scale should be next conceived?
12. How should the piano be used?
13. What tone of the scale should be now conceived?
14. What tone of the scale should be next conceived?
15. How are these tones represented in the numerical method?
16. What is given as a mark for breath to be taken?
17. Define an interval.
18. Explain the words *step* and *half step*.
19. How great is a major third?
20. How great is a minor third?
21. Define a perfect fifth. How great is it?
22. What is the interval from 1 to 3? From 3 to 5? From 1 to 5?
23. What is the first tone of the scale called?
24. Define the tonic triad. It comprises what intervals?
25. What is meant by harmonic tuning?
26. How can independence in reading music be attained?
27. What collateral reading is suggested in this chapter?
28. Define the difference between conception and perception.
29. Which comes first?
30. Describe these processes.

CHAPTER II.

31. What are the two principal elements in music?
32. Define a tone.
33. Define pitch.
34. To what do the words *high* and *low* refer?
35. Define a *noise*. A *sound*. A *tone*.
36. What are the four attributes of a tone?
37. What collateral reading is suggested?

CHAPTER III.

38. Define the time element.
39. What is a pulse?
40. What is a beat?
41. What is meant by *beating time?*
42. What are the two divisions of the time element?
43. Name the unit of tone lengths.
44. From what are all other tone lengths deduced?
45. How long is the one-pulse tone?

46. Describe Maelzel's metronome.
47. Name some different tone lengths.
48. What collateral reading is suggested?
49. What represents tones to the eye?
50. What attributes of a tone do notes represent?
51. Describe the difference between *tones* and *notes.*
52. What do rests indicate?
53. Name, describe, and write all kinds of notes and rests.
54. Describe the use and power of the dot. Of two dots.
55. Which way, up or down, should stems to notes be turned?
56. Define a measure.
57. Define accent.
58. Define two-pulse measure. (Do not use the expressions "double time," or "two-four time," or "two-part measure," or "two-part meter." Two-pulse measure is more direct.)
59. How is a measure distinguished by the ear?
60. Define a bar.
61. How is a measure distinguished by the eye? (Do not call a *measure* a *bar.*)
62. What do figures at the beginning of a piece indicate?
63. What does the upper figure indicate? What the lower figure?
64. Name three sets of figures which signify two-pulse measure.
65. Why are three sets used?
66. If a half note is chosen to represent the unit of tone lengths, what kinds of notes will represent the remaining tone lengths? When a quarter note is chosen? When an eighth note is chosen?
67. Define three-pulse measure. (*Not triple time.*)
68. Name three sets of figures indicating three-pulse measure.
69. What is meant by primary form? By secondary form?
70. In secondary form how should the last measure be written?
71. Define four-pulse measure. (*Not quadruple measure*, or *time*, or *meter.*)
72. Name three sets of figures indicating four-pulse measure.
73. Name the different tone lengths to be practiced, regardless of the kind of measure.
74. Define the tonic triad, or "do chord."
75. What collateral reading is suggested?
76. Define a brace and state its use.
77. Illustrate in speaking and in writing a pulse-and-a-half tone.
78. What is meant by *three below?* How marked by a figure?
79. What is meant by a *whole-measure rest?*
80. What is the difference between flagged notes, thus: ♪ 𝅗𝅥 ; and barred notes, thus: ♫ ?
81. Explain the tie.
82. Explain the repeat, thus: :‖
83. Define and illustrate quarter-pulse tones.
84. What notes represent these tones? State different ways.
85. What collateral reading is suggested?

CHAPTER IV.

86. Define the dominant triad, or "sol chord."
87. What interval is represented by the figures 5 to 1 2? What by 5, to 2? What by 5 to 7? What by 7 to 1 2?
88. Compare the intervals of the "sol chord" with those of the "do chord."

89. What is the mental effect of the "sol chord"?

90. Play these two triads, tonic and dominant, consecutively, sounding the tones comprising them together, in different keys and as broken chords.

91. When should the practice of "beating time" be begun?

92. Describe "beating time" in two, three, and four-pulse measure.

CHAPTER V.

93. Define six-pulse measure. What accents?

94. Describe the two ways of beating time in six-pulse measure. What collateral reading is suggested?

95. Explain the form in music of the chant.

CHAPTER VI.

96. Define the subdominant triad, or "fa chord."

97. It comprises what intervals? What mental effect?

98. Name the three principal triads, and compare them with each other.

99. Play them consecutively in different keys.

100. What collateral reading is suggested?

101. Name three kinds of bars and their significance.

CHAPTER VII.

102. What represents a half-pulse silence when the lower figure is 4? When it is 8? When it is 2?

103. Explain a pulse divided into two quarter-pulse tones and a half-pulse tone. Write examples.

104. Explain a pulse divided into a half-pulse tone and two quarter-pulse tones. Write examples.

105. Explain a pulse divided into a three-quarter pulse tone and a quarter-pulse tone. Write examples.

(Do not speak of a divided "beat." It is the pulse which is divided.)

CHAPTER VIII.

106. What is chosen as the unit of thought in tones?

107. How are numerals used?

108. How are syllables used?

109. Define relative pitch. Absolute pitch.

110. How are the letters used, and how are the different octaves of a seven and a quarter octave pianoforte named?

111. Describe the staff. What are lines and spaces called?

112. What does the staff represent?

113. What are clefs for? Describe three clefs.

114. Give two definitions of an interval.

115. Name the scale intervals.

116. Explain sharps and flats as forming a key signature.

CHAPTER IX.

117. Explain the dominant seventh chord (sol seventh chord).

118. What intervals does it comprise?

119. Is it dependent or independent?

120. Explain the cadence resolution; the minor resolution.

121. What arbitrary signs are used to mark the four qualitative names of intervals?

122. What collateral reading is suggested?

CHAPTER X.

123. What does the upper figure show?
124. What does the lower figure show?
125. What is meant by simple measures? Name them.
126. What is meant by compound measures? Name them.
127. What collateral reading is suggested?
128. What is the difference in pitch between men's and women's voices?
129. Classify men's voices.
130. Classify women's voices.
131. What is the difference between the words treble and soprano?
132. What is the difference between alto and contralto?
133. Describe the tenor clef. What clefs are used for the tenor part?
134. Name the compass of all voices.

CHAPTER XI.

135. Give rules for articulating and pronouncing distinctly and correctly.
136. Name the simple and compound vowels, and the diphthongs.
137. Give rules for sounding "r" and pronouncing "the."

CHAPTER XII.

138. Define a sharp. A flat. A double sharp. A double flat.
139. Define the major scale.
140. How are sharps and flats used in writing the scale?
141. Explain key signatures.
142. Select a tone, giving its letter name, and state seven places it fills in as many different keys.

CHAPTER XIII.

143. How many tones in the major scale? Give the order of intervals.
144. How great is a major second? A minor second?
145. What is a tetrachord? How many in the scale, and their names?

CHAPTER XIV.

146. Explain incidentals. Why not call them accidentals?
147. In what two ways are they used?
148. When are they *essential* and when *chromatic?*
149. Explain the natural.
150. How far do incidentals or accidentals have effect?
151. What is meant by transposition?
152. Define transposition by sharps.
153. Define transposition by flats.
154. What is meant by enharmonic change?
155. Name all the key tones, with their accompanying signatures.
156. Define the word coda.

CHAPTER XV.

157. Define the minor mode.
158. How does it differ from the major mode?
159. Define the minor scale. Begins where?
160. What relations exist between the minor and major scales?
161. What are parallel keys?
162. Which tone decides between a major and a minor scale?

163. Name and describe three forms of the minor scale.

164. What is the numerical name and syllabic name of the first tone of the minor scale?

165. What is the interval from 6 to 7 of the minor scale in the harmonic form?

166. How great is an augmented second?

167. Define the tonic triad, or "la chord," of the minor scale, and name its intervals. Compare it with the same triad in the major scale.

168. Do the same with the dominant triad, or "mi chord," and the sub-dominant triad, or "re chord."

169. Define the dominant seventh chord, or "mi seventh chord," in the minor mode.

170. How does it compare with the same chord in the major mode?

171. Define the cadence resolution. The interrupted resolution. The tetrachords in minor mode. Which tetrachord is variable?

CHAPTER XVI.

172. Name twelve Italian words indicating force of tones.

173. Name twenty-two Italian words indicating movement and style.

174. Name six Italian words indicating miscellaneous.

175. What collateral reading is suggested?

CHAPTER XVII.

176. Define form in music.

177. What is a motive?

178. What is a sentence? How divided?

179. What are sub-sections?

180. What is the nature of the first section (antecedent) and of the responsive section (consequent)?

181. What collateral reading is suggested?

CHAPTER XVIII.

182. Define the chromatic scale. Name its tones.

183. Give syllabic names.

184. Give letter names in three different keys.

185. What collateral reading is suggested?

186. What form is used in harmony?

187. What reference is given for further explanation?

CHAPTER XIX.

188. Define modulation.

189. How is a change of key indicated?

190. What are the most common modulations in major mode?

191. How may the place where the change of key takes place be found?

192. What is a passing modulation (transition)?

193. What is a cadence modulation?

194. What are the most common modulations in minor mode?

195. What is the difference between modulation and transition?

CHAPTER XX.

196. What are the harmonic names of the tones of the scale?

197. What is meant by the root of a chord?

198. Name all the triads of the major scale and analyze them.
199. Name all the triads of the minor scale and analyze them.
200. What collateral reading is suggested in this chapter?
201. State the different positions in which chords may appear.

CHAPTER XXI.

202. Give two definitions of an interval.
203. Define a half step.
204. Define a step.
205. State the *general* names of intervals. (Numerical.)
206. Name the different *species* of intervals. (Qualitative.)
207. How are intervals represented to the eye?
208. Tell how each scale interval is represented by the staff.
209. Are intervals reckoned downward or upward?
210. Name and define the different kinds of primes.
211. Name and define the different kinds of seconds.
212. Name and define the different kinds of thirds.
213. Name and define the different kinds of fourths.
214. Name and define the different kinds of fifths.
215. Name and define the different kinds of sixths.
216. Name and define the different kinds of sevenths.
217. Name and define the different kinds of octaves.
218. Name and define the different kinds of ninths.
219. Name and define the different kinds of tenths.
220. Name and define the different kinds of elevenths.
221. Name and define the different kinds of twelfths.
222. Name and define the different kinds of thirteenths.
223. Name intervals which are the same on the keyboard, but differ in other respects.
224. Define and name the concords, or consonances, per. and imp.
225. Define and name the discords, or dissonances.
226. Why so called?
227. What is understood by inversion of intervals?
228. State the law of inversion.
229. What books are suggested for collateral study?

CHAPTER XXII.

230. Define thirds of a pulse.
231. Define sixths of a pulse.
232. What are such groups called?
233. Define triplets. Also sextolets.
234. What is a double triplet? Compare it with a sextolet.
235. What collateral study is suggested?

CHAPTER XXIII.

236. Define syncopation.
237. How should syncopated tones be performed?
238. Write several examples of syncopation.
239. Write exercises similar to Nos. 141 to 148, inclusive.

N. B. For further study of time forms reference is made to *Elements of Notation*, by James M. McLaughlin, published by Ginn & Co. This is also a most excellent book for a complete study of theory in connection with musical notation.

THE INDEX